

ON FREE VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
FROM FRIDAY, NOVEMBER 12TH
UNTIL DATE OF SALE

THE COLLECTION
OF
MRS. GARRETT RYCKMAN PIER

UNRESTRICTED PUBLIC SALE
TUESDAY, WEDNESDAY, THURSDAY, FRIDAY AND
SATURDAY AFTERNOONS, NOVEMBER 16TH,
17TH, 18TH, 19TH AND 20TH
BEGINNING AT 2.30 O'CLOCK



801

810

793

795

794-794 "a"
804

786

809

796

OLD WEDGWOOD.

ILLUSTRATED CATALOGUE
OF THE
RARE AND BEAUTIFUL
ANTIQUE TREASURES

COLLECTED BY
Mrs. Garrett Ryckman Pier
New York

AN AMATEUR OF REFINED TASTE AND
DISCRIMINATING JUDGMENT

THE COLLECTION TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK : 1909

Press of The Lent & Graff Company
137 East Twenty-fifth St., New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractionad advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-hour hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

BY WAY OF INTRODUCTION.

Mrs. Pier's collection of beautiful things is admirably characteristic of the temperament and point of view of the cultured Amateur—a word the meaning of which, since we borrowed it from the French a century or so ago, we have somewhat perverted.

Perhaps the Amateur—lover of all the Arts though practising none—is not always, in the narrowest sense of the term, a Collector. Nevertheless it is true that, owing to the prescient character of his selective ability, he has in a multitude of instances given that initial suggestion as to the artistic worth of things which the Collector has merely followed out to its logical conclusion.

For this reason it is that such a collection as that of Mrs. Pier's is worthy the serious consideration of the most zealous Collector.

Her catholicity of taste has been sufficiently tempered by a wise discretion to lead her to choose the most significant examples, whether the field of her choice was Egypt of three thousand years ago or England of the Eighteenth Century.

While representing the bent of her personal predilection, therefore, her English furniture, potteries and porcelains are the very *fine fleur* of that late Eighteenth Century neo-classic revival for which the two brothers, Robert and James Adam, were so largely responsible.

The excavations and discoveries at lava-submerged Pompeii and Herculaneum affected in a very curious degree all the English decorative and minor arts of the period, and the Græco-Roman sentiment which so perceptibly tinged the art of Wedgwood and his contemporaries in the potter's art was no less strongly reflected in the cabinet work of Hepplewhite and Sheraton.

Thus the satinwood furniture of Mrs. Pier's collection displays that same sense of the value of propor-

tion and grace of line which distinguishes the vases, plaques and cameos of Josiah Wedgwood and William Adam.

It is in this satinwood, with its refined and delicate inlay, that the collection is especially rich, and only those who are aware of its increasing rarity can fully realize the courageous indefatigability which must have attended Mrs. Pier's successful quest for examples of such unusual importance.

It must not, however, be forgotten that in this quest she was assisted by the advice and friendly interest of Mr. Percy Macquoid (whose recent exhaustive book is the final word on English furniture) and that scarcely less well-known expert, Mr. Sydney Letts.

In like manner her gathering of Wedgwood was made almost entirely in accordance with the experienced suggestions of Mr. Frederick Rathbone, author of "Old Wedgwood," and largely responsible for the formation of the Sanderson and Lord Tweedmouth collections. As a collection this gathering is especially interesting in that it gives well-advised prominence to those productions in pebble, serpentine and basaltes wares which were the result of the earliest enthusiasms of Wedgwood and his friend and partner Bentley.

Concerning Mrs. Pier's collection of Egyptian necklaces and beads, others more competent than I, Egyptologists of the highest standing, have pronounced the verdict of unqualified approval. That such dainty relics of a by-gone civilization should have escaped the ravening maws of the national museums is chiefly due to the fact that they were acquired many years ago, during a sojourn in Egypt, when the natives had not yet awakened to the value of their treasure-troves.

Of the examples of Oriental porcelains and Italian majolica, I have only to say that they display in each instance evidences of that keen appreciation of the beautiful as well as of the rare which so signally marks the collection as a whole.

HORACE TOWNSEND.

CATALOGUE

FIRST AFTERNOON'S SALE

TUESDAY, NOVEMBER 16TH, 1909

AT THE AMERICAN ART GALLERIES.

BEGINNING PROMPTLY AT 2.30 O'CLOCK

JAPANESE OBJECTS IN IVORY, WOOD, AND BRONZE

1—STELLATE SEAL *Mrs. Pendleton*
2.00 (Chinese.) The God of Longevity.

2—IVORY SEAL
1.00 A mythological beast. " "

3—IVORY FIGURE *Mrs. F. Macnee*
3.00 A sage.

4—TWO FIGURES *Height, 1¼ inches.*
5.00 Wood. Representing rats and a monkey scratching
himself. Latter signed. *E. H. Brown*

5—TWO NETSUKES *N. E. Hornsey*
4.00 Wood. Walnut. Signed. And tortoise.

6—TWO NETSUKES *Geo. E. Wood*
6.00 Wood. Tree toad and tortoise. Both signed.

7—CARVING AND NETSUKE *E. A. Brooks*
6.00 The former a monkey scratching himself, the latter
seaweed and barnacles.

8—THREE NARA TOYS *Mrs. Cook*
 Painted Wood. These charming little toys are to-
 day rare, even in Japan. 3.00

9—IVORY FIGURE OF A DOG *Jos. E. Howard*
 Signed Rantei. 4.00
 Height, 1¼ inches.

10—THREE NETSUKES " " "
 Ivory. Lion and ball, acrobat and man with goat;
 the latter signed. 9.00

11—THREE NETSUKES *Mr. Geo. T. Rockwell*
 Ivory. Of mask form. One signed "Tenka ichi";
 "the first man in the world." 9.00

12—THREE NETSUKES *E. H. Drew*
 Ivory. Bat, rabbit and sparrow; the two last signed
 pieces. 15.00

13—THREE NETSUKES *Jos. E. Howard*
 Ivory. Tiger, dog and dog foo. 9.00

14—THREE NETSUKES " " "
 Ivory. Devil and boy at jam-pots; devil's arm and
 Temple bell. 6.00

15—IVORY FIGURE *E. H. Drew*
 Sage and pupil. 3.00
 Height, 2¾ inches.

16—FIGURE IN IVORY *W. H. Perkins*
 Representing an acrobat and monkey. Signed. 6.00
 Height, 2½ inches.

17—IVORY FIGURE " " "
 A lantern-maker. 6.00
 Height, 2½ inches.

18—IVORY FIGURE

6.00 A kylin and young. Signed.

E. H. Brown

Height, $1\frac{1}{2}$ inches.

19—LARGE IVORY FIGURE

17.50 Representing a shogun and goddess. Signed Piece.

W. H. Perkins

Height, 5 inches.

20—GOLD LACQUER NETSUKE

6.00 Form of a box.

" " "

21—SMALL BOX OF TORTOISE-SHELL

9.00 Inlaid with green and white ivory.

Mr. Geo. T. Rockwell

Length, $4\frac{1}{4}$ inches.

22—BUDDHA AND SHRINE OF GOLD

9.00 Lacquer.

Mrs. Cooper Hewitt

Height, $5\frac{1}{4}$ inches.

23—BUDDHA

25.00 Seated. Gold lacquer. Stained with incense smoke.
Date Eighteenth Century.

C. Hester B. Aldrich

Height, $4\frac{1}{2}$ inches.

24—BUDDHA

12.50 On lotus flower stand. Gilded.

Mrs. Cooper Hewitt

Height, 9 inches.

25—BUDDHA

12.50 On lotus flower stand. Gilded.

H. O. Watson

Height, 9 inches.

26—BUDDHA

22.50 Seated. Gilded lacquer.

Mrs. Henry Lane Eno

Height, 8 inches.

27—BUDDHA

27.50 Standing. Holds orb and crux. Gilded lacquer.
Eighteenth Century.

C. Endleton

Height, 20 inches.

28—PAIR LACQUER TRAYS

16.00 Red and gold on brown. Eighteenth Century.

Mrs. John A. Logan Jr.

3.00-28A- Lacquer Tray - C. Hester B. Aldrich

29—SMALL STAND *Mrs. L. F. Montpeague*
 10.00 In gold lacquer. Length, 10 $\frac{1}{4}$ inches.

30—SMALL STAND *Chester B. Aldrich*
 15.00 In red lacquer, with drawers. Length, 12 $\frac{3}{4}$ inches.

31—STAND *J. Franklin*
 13.00 Lacquered and decorated in gold with Imperial crest.
 Purple silk tassels surround.

32—SMALL STAND *Mrs. L. F. Montpeague*
 17.50 Of gold lacquer. Richly ornamented with openwork
 carving in the form of lotus flowers. Height, 9 inches.
 Length, 19 inches; height, 8 $\frac{1}{2}$ inches.

33—CUP *W. B. Perkins*
 4.00 Cloisonné enamel. Height, 2 $\frac{1}{4}$ inches.

34—SAUCER
 4.00 Cloisonné enamel. " " " Diameter, 4 $\frac{3}{4}$ inches.

35—WATER POT
 4.00 Bronze. Persimmon design. " " " Height, 2 $\frac{1}{2}$ inches.

36—PAPER-WEIGHT *Paul Baerwald*
 10.00 By Toashi, and signed. Pilgrim standing on a bean
 pod.

37—TWO TEA JARS *Leol. R. B. Woodward*
 4.00 Bizen. Repaired. Seventeenth Century. Length, 6 inches.

38—TEA JAR *H. O. Watson*
 7.00 Yatsu-shiro. Eighteenth Century. Inlaid white
 diaper, covered with a translucent crackled glaze. Height, 3 $\frac{1}{2}$ inches.

- 39—TEA JAR *Geo. J. Faxon*
 7.00 Takatori. Eighteenth Century. Rich russet and
 amber splash on a deep red paste. Fine itoguri mark.
Height, 3 inches.
- 40—TEA JAR *Col. R. B. Woodward*
 4.00 Satsuma-yaki. Eighteenth Century. Iron rust and
 splash of gray glaze over reddish-gray ground.
Height, 3½ inches.
- 41—TEA JAR *Jos. E. Dowd*
 7.00 Takatori. Eighteenth Century. Iron-rust glaze
 over a thin gray ground.
Height, 3½ inches.
- 42—TEA JAR " " "
 6.00 Banko. Covered with a rich brown glaze. Signed.
Height, 3 inches.
- 43—SMALL TEAPOT *Mrs. Miles & Lute Jr.*
 6.00 Banko. About 1800. Covered with a uniform glaze
 of mottled dead-leaf texture.
Height, 2½ inches.
- 44—INK-WELL *Mrs. Pendleton*
 3.00 Banko. About 1800. Representing the Seven Wise
 Men. Figures in brown.
- 45—TEA-BOWL *M. A. Gillespie*
 7.00 Imari. (1650.) Soft, crackled gray glaze enriched
 with detached decoration of floral sprays in overglaze
 enamels. Ground red. Very rare.
Diameter, 5½ inches.
- 46—TEA-BOWL *Jos. E. Dowd*
 6.00 Kutani. Period 1750. A rare example. Decorated
 with lions and peonies.
- 47—TEA-BOWL " " "
 9.00 Kyoto. Dohachi II., about 1830. View of Fuji, with
 wild geese.
Diameter, 4½ inches.

- 48—TEA-BOWL *N. H. Perkins*
 6.00 Kyoto. Dohachi II., about 1830. View of Fuji from
 Lake Hakone, in colors and gold.
Diameter, 5 inches.
- 49—SATSUMA *h h h*
 9.00 (1800-20.) In form of a crest covered throughout
 with a crackled glaze of soft ivory tone.
Height, 5½ inches.
- 50—SAUCER *Mrs. Pendleton*
 3.00 Kyoto, Yeiraku, 1840. Design of carp leaping from
 waves. Signed Yeiraku.
Diameter, 5¼ inches.
- 51—TEA-BOWL *N. H. Perkins*
 5.00 Satsuma-yaki. Period 1840-60. Crest, diapers and
 reserves in overglaze enamels and gold on a crackled
 ivory glaze.
Diameter, 4¾ inches.
- 52—TEA-BOWL *h h h*
 5.00 Satsuma. Period 1840-60. Gold net design over
 crackled ivory glaze.
Diameter, 4¼ inches.
- 53—BOWL *M. A. Gillespie*
 4.00 Satsuma. (1840-60.) Design in low relief of dragon
 amidst clouds in gray and gold.
Diameter, 6 inches.
- 54—JAR *H. O. Watson*
 7.00 Kiyomidzu. Kyoto. (1750.) Tastefully decorated
 with landscape designs against a stained fawn-colored
 crackled glaze.
Height, 6½ inches.
- 55—SAKE BOTTLE *h h h*
 8.00 Satsuma. (1800-20.) Rectangular form, of soft
 ivory glaze.
Height, 10 inches.

56—JAR

H. O. Watson

9.00 Seto. Eighteenth Century. Archaic form, with fluted surface and running tea-leaf glaze of fine quality.

Height, 6¾ inches.

57—SAKE BOTTLE

J. A. Ripley

8.00 Kiyomidzu. (1750.) Pine, bamboo and plum in blue on stained ivory ground.

Height, 11¾ inches.

58—JAR

Mrs. Pendleton

5.00 Kyoto. Eighteenth Century. Decoration of fans and diapers in turquoise on a dull brown ground.

Height, 9 inches.

59—BOWL

N. H. Perkins

4.00 Imari. (1780.) Blue and white decoration of floral designs. Chrysanthemum mark.

Diameter, 6 inches.

60—BRUSH-HOLDER

H. O. Watson

4.00 Hirado, 1820. Of purest white porcelain, cylindrical form, with openwork handles at side. On three feet.

Height, 3 inches.

61—DISH

Mrs. Frank Otis Cerring

3.00 Nabeshima. (1780.) Decorated with unusual wave design in two shades of blue. At back, cash and comb pattern in blue.

Diameter, 6 inches.

62—SAKE BOTTLE

N. H. Perkins

3.00 Kutani. Nineteenth Century. Village scene in overglaze enamels. Signed Kutani.

Height, 6 inches.

63—BOTTLE

H. O. Watson

7.00 Hirado. (1820.) Plum blossom decoration under the glaze.

Height, 8½ inches.

64—CUP

N. H. Perkins

4.00 Hirado porcelain. (1820.) Decorated with bamboo leaves in blue and plum blossoms in white in low relief below the glaze.

Diameter, 4 inches.

65—CUP

4.00 Hirado. Somewhat similar.

66—BOWL

M. A. Gillespie

4.00 Hizen. (1750.) Interior decoration of peony and star diaper in blue. Exterior designs of birds and peonies in low relief under the glaze.

Diameter, 7 1/4 inches.

67—COVERED BOWL

5.00 *G. Chester B. Aldrich*
Nabeshima. (1780.) An exquisite example of this ware decorated after Kakiyemon designs, with scene of fisherman, birds and landscape.

Diameter, 6 inches.

68—DISH

7.00 *N. H. Perkins*
Hirado. (1820.) On short legs, the piece is tastefully modeled to represent an open lotus flower.

Diameter, 8 1/4 inches.

69—WATER JAR

6.00 *Mrs Frank G. Herring*
Hirado. (1820.) Mountain scenery in underglaze blue.

Height, 4 1/4 inches.

70—BOWL

7.00 *N. H. Perkins*
Imari. Made by Shimo of Pa-cho-zan. Decoration of blue and white floral designs in compartments, reminiscent of K'ang-hsi bowls. A piece of the first quality. Six-character mark on foot in blue.

Diameter, 8 3/4 inches.

71—BOWL

10.00 Imari. (1680.) Old Kakiyemon ware, the interior decorated with waves modeled in low relief under the

glaze, and two plum blossoms in overglaze colors. The exterior ornamented with chrysanthemum sprays in colors. Very rare.

Diameter, $7\frac{1}{4}$ inches.

72—BOWL

Japanese. Eighteenth Century. Fluted in the paste.

Decorated with floral designs in rich red, green and blue overglaze enamels and gold. Hizen of the Eighteenth Century. Has been repaired.

Diameter, 7 inches; height, 3 inches.

73—TEA-CADDY

Imari. (1650.) Hexagonal caddy decorated in gold and colors with simple floral sprays.

Height, $7\frac{1}{4}$ inches.

74—SAKE BOTTLE

Imari. (1700.) Rectangular form decorated in blue, with flowers of four seasons.

Height, $10\frac{3}{4}$ inches.

75—CAKE BOX

Kyoto, Yeiraku. Eighteenth Century. In two tiers, piece is decorated with bird and floral designs in blue, brown, gold and white, against a blue and gray ground of cloth-like texture. Mark impressed.

Height, $4\frac{1}{2}$ inches; length, 8 inches.

76—COVERED JAR

Hirado. (1820.) Of flaring cylindrical form, the piece is decorated in simple fashion with bands in blue, filled in with concentric rings incised in the paste.

Height, $7\frac{1}{2}$ inches.

77—FULL VASE

Hirado. (1820.) Of rectangular form, piece is decorated with panel designs filled in with waves in blue. Dragon heads ornament sides. Fitted as lamp.

Height, $12\frac{1}{2}$ inches.

5.00 - 77 A - Dog Foo - E. H. Brew

ANTIQUE CHINESE PORCELAIN AND POTTERY.

78—SMALL COUPE

9.00

K'ang-hsi. (1662-1722.) Dense white porcelain enriched with a monochrome glaze of glowing *sang de boeuf*.

Diameter at lip, 2 inches.

79—SMALL COUPE

9.00

K'ang-hsi. (1662-1722.) Dense white porcelain enriched with a monochrome glaze of glowing *sang de boeuf*.

Diameter at lip, 2 inches.

80—MINIATURE GALLIPOT

8.00

K'ang-hsi. (1662-1722.) Fine white porcelain covered throughout with a lustrous glaze of mirror black enriched with overglaze floral designs in gold. Brown lip.

Height, 3 $\frac{3}{4}$ inches.

81—MINIATURE VASE

10.00

K'ang-hsi. (1662-1722.) Inverted pear-shape, with bulbous neck, the piece is covered throughout with a brilliant glaze of deep lapis blue.

Height, 3 inches.

82—MINIATURE VASE

12.00

K'ang-hsi. (1662-1722.) A dainty piece, of camellia-leaf green.

Height, 2 $\frac{3}{4}$ inches.

83—MINIATURE VASE

10.00

K'ang-hsi. (1662-1722.) Of globular form, this exquisite little vase is of the finest pure white hard paste.

Height, 3 inches.

84—MINIATURE VASE

8.00

Ch'ien-lung. (1736-95.) Of oval form, piece is covered throughout with a dark glaze of tea color.

Height, 3 $\frac{1}{4}$ inches.

85—MINIATURE VASE

Ch'ien-lung. (1736-95.) Similar in form to last, but covered throughout with a uniform glaze of mustard-yellow. Green lip.

Height, 3 inches.

86—MINIATURE VASE

Yung-chêng. (1723-36.) Of club shape, this dainty piece of soft paste is incised under the glaze with dragon designs and further embellished with flame and cloud in cobalt blue.

Height, 3 inches.

87—MINIATURE VASE

K'ang-hsi. (1662-1722.) Inverted pear-shape finest hard white porcelain decorated with Buddhist emblems and palmette ornament in brilliant five-color enamels. Very rare. Slight imperfection at lip.

Height, 3 inches.

88—COUPE

K'ang-hsi. (1662-1722.) Of dense white paste, the piece is embellished with a lustrous glaze of mirror black.

Diameter, $2\frac{3}{4}$ inches.

89—MINIATURE VASE

Ch'ien-lung. (1736-95.) Of rectangular form, dense white paste, this marvelous example of the potter's skill imitates the dull colors and patines of an ancient bronze vase, a *tour de force* often attempted at that time. As will be seen, the squares edged with gilded fret enclose the Pa Kua and ying-yang emblems. Seal mark on foot.

Height, $3\frac{1}{2}$ inches.

90—SNUFF BOTTLE

Yung-chêng. (1723-36.) Of rectangular form, the piece is covered throughout with a uniform glaze of finely crackled gray.

Height, $3\frac{1}{2}$ inches.

H. O. Watson

S. A. Ripley

S. S. David

Mrs. James M. Lawton

Metropolitan Museum of Art

S. S. David

91—SNUFF BOTTLE

S. S. Laird

7.00

Ch'ien-lung. (1736-95.) Hard gray-white porcelain, of cylindrical form, decorated under the glaze with boating scene in two shades of blue and *rouge de fer*.

Height, $3\frac{3}{4}$ inches.

92—MINIATURE BOTTLE

R. R. Paterson

20.00

Yung-chêng. (1723-36.) Soft paste, globular form, long swelling neck, this beautiful little piece is ornamented in underglaze cobalt with Buddhist emblems and covered with a crackled translucent glaze. On foot is six-character (apocryphal) mark of Chia-ching. (1522-67.)

Height, 4 inches.

93—MINIATURE VASE

12.00

Yung-chêng. (1723-36.) Of soft paste, cylindrical form, short flaring neck, this dainty piece is decorated in rich underglaze cobalt with figures and Pa Kua ornaments. Within double circle on foot is the six-character (apocryphal) mark of Chêng-hua (1466-88).

Height, $4\frac{3}{4}$ inches.

94—BOTTLE

55.00

K'ang-hsi. (1662-1722.) Dense white paste covered throughout with a crackled glaze of deep apple-green. Interior of neck crackled white, foot apple-green.

Height, $4\frac{1}{2}$ inches.

95—BOTTLE

15.00

K'ang-hsi. (1662-1722.) Finest white porcelain, of globular form, covered throughout with a large crackled glaze of soft *café au lait*.

Height, $5\frac{1}{4}$ inches.

96—SMALL COUPE

40.00

K'ang-hsi. (1662-1722.) Of purest ivory white

porcelain decorated in low relief with butterfly designs.

Diameter, $2\frac{3}{4}$ inches.

97—SMALL VASE

7.00

Ch'ien-lung. (1736-95.) Dense white body covered throughout with a marbled green enamel. Repaired.

Height, $4\frac{3}{4}$ inches.

98—SMALL JAR

12.50

K'ang-hsi. (1662-1722.) Ovoid form with cover piece is decorated in cobalt blue and white with long Eliza's figures.

Height, 4 inches.

99—SMALL JAR

6.00

Similar to the preceding. Mark, artemisia leaf on foot. Repaired.

Height, $4\frac{1}{2}$ inches.

100—BRUSH-HOLDER

22.50

Yung-chêng. (1723-36.) Of purest white paste, bamboo form, this piece is enriched with a graceful spray of poppies in overglaze enamels of the *famille rose*. From the Bing Collection.

Height, $4\frac{3}{4}$ inches.

101—VASE

22.50

K'ang-hsi. (1662-1722.) Of inverted pear-shape, piece is covered throughout with a uniform crackled glaze of brilliant turquoise blue of rare intensity.

Height, $5\frac{1}{2}$ inches.

102—VASE

30.00

Ch'ien-lung. (1736-95.) Of eggshell texture, this rich little vase is decorated with fungus and floral rosettes, and Ju-i heads, in rich underglaze cobalt and white. Double ring at foot.

Height, $5\frac{1}{2}$ inches.

103—BOTTLE

50.00

Ch'ien-lung. (1736-95.) Of globular form, long

Metropolitan Museum of Art

neck, this exquisite piece is decorated with figured medallions in rich overglaze enamels surrounded by conventionalized floral designs and Ju-i heads in underglaze cobalt. Bing Collection.

104—AMBER ORNAMENT

Height, $8\frac{1}{4}$ inches.

S. S. Laird

12.50

Chinese. Eighteenth Century. A large piece of the amber of the Far East, filled with minute fragments of leaves. On teakwood stand.

Height, 6 inches.

105—CUP AND SAUCER

Mrs. G. Garret

12.00

Ch'ien-lung. (1736-95.) Dainty examples of the purest eggshell, richly decorated with figures, flowers and exotic insects in brilliant overglaze enamels of the *famille rose* and further embellished with floral bands in red and gold.

Diameters: Cup, $2\frac{3}{4}$ inches; saucer, $4\frac{3}{4}$ inches.

106—CUP AND SAUCER

E. H. Allen

13.00

Ch'ien-lung. (1736-95.) Eggshell porcelain, richly decorated in brilliant overglaze enamels of the *famille rose* with floral designs of peonies and plum blossoms in white reserves or against a pale rose ground.

107—SMALL BOWL

Met. Museum of Art

27.50

Ch'eng-hua. (1466-88.) An exquisite and rare little piece daintily ornamented in circular medallions with the richly enameled figures of the Taoist divinities. Dividing these medallions are impressed T and svastika designs (formerly gilded). Diaper bands in blue at lip, palmette at foot. Below foot, fine six-character mark of the period in blue. Repaired with gold lacquer. Very rare Ming piece.

Diameter, $3\frac{3}{4}$ inches.

108—SMALL BOWL

S. S. Laird

30.00

Ch'eng-hua. (1466-88.) Of fine gray-white porce-

lain, this dainty piece is decorated with conventionalized Ju-i and sceptre designs in the biscuit (once gilded), separated by an openwork band of scale pattern between medallions representing the character of Longevity.

109—SMALL BOWL

Diameter, 4 inches.
Mrs. Miles H. Lute Jr.

32.50 K'ang-hsi. (1662-1722.) Of dense white paste decorated with landscape filled circular medallions in blue and white, divided by openwork svastika designs in white and framed in bands of floral designs and palmettes in deep cobalt blue. K'ang-hsi reproduction of a Ming type. Bing Collection.

110—COVERED CUP

Diameter, 3 3/4 inches.
Mrs. Frank O. Herring

6.00 Chia-ching. (1796-1821.) Eggshell, decorated in rich enamels with the figures of the Taoist divinities. Seal mark of period in red.

111—SMALL BOWL

Height, 2 1/2 inches.
N. H. Perlman

4.00 Chia-ching. (1796-1821.) Semi-eggshell, the exterior decorated with incised sea-waves, against which in overglaze enamels are the figures of the goddess and her attendant in the magic bark. Seal in red.

112—SMALL BOWL

Diameter, 3 1/2 inches.
Met. Museum of Art

45.00 Yung-chêng. (1723-36.) Eggshell, the exterior covered throughout with a solid glaze of even pistache of exquisite quality. Six-character mark on foot. From the Startseff Collection.

113—BOWL

Diameter, 3 1/2 inches.
Mrs. Frank O. Herring

4.00 Taou-kuang. (1821-51.) Eggshell, decorated with dragon designs in rich overglaze green enamels. Slightly repaired.

Diameter, 4 1/4 inches.

114—SMALL BOWL

70.00

Ch'ien-lung. (1736-95.) An exquisite piece of rice-grain porcelain having seal mark of period at foot.

Diameter, 4½ inches.

R. E. Moore

115—INKSTAND

5.00

Taou-kuang. (1821-51.) Decorated in overglaze enamels and gold with figure designs.

Height, 2½ inches.

Mrs. Pendleton

116—SMALL BOWL

10.00

Ch'ien-lung. (1736-95.) Semi-eggshell, tastefully decorated in overglaze enamels with bamboo, butterflies and persimmons. Seal mark of period at foot.

Diameter, 4½ inches.

Mrs. J. Antermeyer

117—SMALL BOWL

13.00

Ch'ien-lung. (1736-95.) A dainty piece of semi-eggshell texture decorated on the exterior with bamboo twigs and leaves in white reserve against a coral ground. Seal mark of period on foot.

Diameter, 4¾ inches.

Mrs. C. F. Brown

118—COVERED BOWL

10.00

Ch'ien-lung. (1736-95.) Decorated with floral bands, fret and palmette in low relief, and covered with a uniform glaze of palest robin's egg blue. Seal mark on foot.

Diameter, 5 inches.

" " " "

119—BOWL

6.00

Ch'ien-lung. (1736-95.) Heavy paste, decorated on the exterior with deep *gros bleu* over which are dragon designs in gold. Seal mark of period on foot.

Diameter, 5¾ inches.

T. H. Perkins

120—BOWL

4.00

Chia-ching. (1796-1821.) Decorated with circular and fan-shaped panels filled in in Mandarin style, with figures in colors against a background of red flowered diaper. Repaired.

Diameter, 6 inches.

Mrs. Pendleton

121—LIBATION CUP

16.00 K'ang-hsi. (1662-1722.) Of rich ivory white, piece is decorated with relief designs of animals and trees.

Height, 3 inches.

122—HANGING FLOWER VASE

23.00 Ch'ien-lung. (1736-95.) Dense white porcelain decorated in underglaze blue, with floral designs of peonies, etc. Bing Collection.

Length, $4\frac{1}{2}$ inches.

123—PLATE

10.00 Ch'ien-lung. (1736-95.) Eggshell. Decorated in *famille rose* enamels with the figure of a woman nursing her child. Flowers surround.

Diameter, $6\frac{1}{4}$ inches.

124—FLOWER DISH

40.00 Ch'ien-lung. (1736-95.) Soft paste, ornamented with an engraved floral design under the glaze. Incised mark of period in seal character on foot. Bing Sale.

Diameter, 5 inches.

125—PLATE

4.00 Chia-ching. (1796-1821.) Semi-eggshell texture decorated with peony designs.

Diameter, $6\frac{1}{2}$ inches.

126—PAIR OF PLATES

10.00 Yung-chêng. (1723-36.) Of purest white porcelain, fluted band at edge. Six-character mark of period in thin double ring in blue.

Diameter, 7 inches.

127—DISH

9.00 Yung-chêng. (1723-36.) Fine white porcelain, lotiform, covered throughout with a lustrous glaze of deep *café au lait*. Six-character mark on foot.

Diameter, 7 inches.

300-127 A - Plate - E. H. Brew

R. W. Paterson

Joe E. Dowd

S. S. David

W. H. Perbenn

Mrs. Jas. M. Lavton

A. Gallatin

128—SQUARE VERMILION BOX

12.00

K'ang-hsi. (1662-1722.) Of finest and purest Fuchien white, the piece is decorated with archaic designs in relief and incised fret, both under the glaze. Repaired cover.

Mrs A. Carpenter

Length, $4\frac{3}{4}$ inches.

129—BOWL

11.00

Yung-chêng. (1723-36.) Of semi-eggshell, exquisitely decorated with floral designs of lotus flowers and peonies in the richest enamels against a background of green fungus on lustrous black. Six-character mark of period on foot. Repaired.

S. S. Laird

Diameter, $5\frac{3}{4}$ inches.

130—BOWL

17.00

Taou-kuang. (1821-51.) Fine white paste, the exterior decorated with circular medallion filled in with floral designs in colors on a white ground against a ground of etched rose enamel broken by conventional floral designs in rich enameled colors. Interior floral designs in underglaze blue. Seal mark in blue on foot.

J. A. Ripley

Diameter, 6 inches.

131—BOWL

11.00

K'ang-hsi. (1662-1722.) Finest semi-eggshell texture decorated with long Eliza's and plum blossoms on cracked ice at edge. Six-character mark of period in double circle at foot.

Mrs James M. Lawton

Diameter, $6\frac{3}{4}$ inches.

132—IMPERIAL BOWL

15.00

Ch'ien-lung. (1736-95.) Heavy gray-white paste decorated with designs of five-clawed dragons and clouds in deep cobalt blue. Seal mark of period on foot.

Mrs Frank O. Herwin

Diameter, 7 5-6 inches.

133—LARGE BOWL

13.00

Ch'ien-lung. (1736-95.) Heavy dense porcelain, dec-

E. H. Drew

5.00 - 133 A. - Bowl - Mrs. P. Douglass
6.00 - 133 B. - " - Mrs. Pendleton

orated with engraved dragon in white reserve on green wave ground. Bing Collection.

Diameter, $7\frac{3}{4}$ inches.

134—LARGE BOWL

N. B. Perkins

Ch'ien-lung. (1736-95.) Heavy dense porcelain decorated with dragon and wave design in rich overglaze enamels. Four mark, "Made for the brilliant hall of the middle," on foot.

Diameter, 9 inches.

135—PAIR SMALL PLATES

G. Harrington Curtis

Chia-ching. (1796-1821.) Heavy gray-white paste decorated with central dragon designs and medalioned borders in deep *gros bleu* (formerly gilded) and brilliant overglaze enamels.

Diameter, $6\frac{1}{2}$ inches.

136—PLATE

E. H. Drew

Chia-ching. (1796-1821.) Hard white porcelain decorated with peonies in brilliant enamels of the *famille rose*. Fir diaper border in red.

Diameter, $8\frac{1}{2}$ inches.

137—PLATE

N. B. Perkins

Ch'ien-lung. (1736-95.) Dense white paste decorated with floral designs and insects in brilliant overglaze enamels of the *famille verte*.

Diameter, $8\frac{3}{4}$ inches.

138—PLATE

E. H. Drew

Ch'ia-ching. (1796-1821.) Of octagonal form, plate is decorated with figure and floral designs in enamels of the *famille rose* and gold.

Diameter, 9 inches.

139—PAIR PLATES

" " "

Ch'ia-ching. (1796-1821.) Hard white paste decorated with figure and flower designs in brilliant overglaze enamels of the *famille verte* and gold.

Diameter, $8\frac{1}{2}$ inches.

140—PLATE

6.00 Ch'ien-lung. (1736-95.) Dense white porcelain decorated after the Chinese Imari style with figures and floral designs in red, blue and gold. Double blue ring on back.

Museum of Art
Diameter 9½ inches.
M. A. Gillespie

141—PLATE

4.00 Ch'ien-lung. (1736-95.) Blue-white porcelain of similar Imari style. Brown edge.

Diameter 8¾ inches.
M. H. Perkins

142—PLATEAU

17.50 K'ang-hsi. (1662-1722.) A gorgeous piece of hard paste blue and white tastefully decorated with pheasant and floral design at centre surrounded by a broad border of flower-filled lotus petals and diapers.

Diameter 13¾ inches.

143—BRUSH HOLDER

4.00 K'ang-hsi. (1662-1722.) Hard white paste, cylindrical form, decorated with figure designs in deep underglaze cobalt blue.

Mrs. Pendleton

144—BOTTLE

8.00 Ch'ien-lung. (1736-95.) Of double gourd shape, dense gray-white porcelain, decorated with gourd leaves and tendrils in underglaze cobalt.

Height 6½ inches.

M. A. Gillespie

145—BOTTLE

32.50 K'ang-hsi. (1662-1722.) Of globular body, wide neck, this piece of dense white porcelain is tastefully decorated with exquisitely painted floral sprays in rich underglaze blue. Artemisia leaf mark in blue on foot. Taou-kuang. (1821-50.)

Height, 8 inches.

R. W. Paterson

146—SUGAR JAR

27.50 K'ang-hsi. (1662-1722.) Oviform jar, hard white

Height 8¾ inches.

M. A. Gillespie

3.00 - 141 A - Plate - J. A. Ripley

paste, decorated with mountain views in a rich underglaze cobalt blue of brilliant tone. Double blue ring on foot.

Height, $1\frac{1}{4}$ inches.

147—GINGER JAR AND STAND

Musei Puyuan

90.00

K'ang-hsi. (1662-1722.) Oviform jar, of finest soft paste, decorated in the purest and simplest manner with floral designs and spirals in deep sapphire blue. An exquisite piece of soft paste porcelain.

Height, $8\frac{3}{4}$ inches.

148—BOTTLE

S. S. Laird

3 75.00

Early K'ang-hsi. (1662-1722.) Hard white porcelain, decorated with circular bands of floral designs and figure medallions in pale underglaze cobalt.

Height, $15\frac{1}{2}$ inches.

149—GINGER JAR AND STAND

E. L. Moore

55.00

K'ang-hsi. (1662-1722.) Oviform jar, finest hard white paste, tastefully decorated in glowing cobalt blue with figure designs, trees and mountains. Double blue ring on foot.

Height, $9\frac{3}{4}$ inches.

150—GINGER JAR AND STAND

N. P. Douglass

70.00

K'ang-hsi. (1662-1722.) Oviform jar, hard white paste, decorated in soft cobalt blue and white with designs of ascending and descending hawthorn pattern. Double blue ring on foot. Carved teakwood cover.

Height, $10\frac{1}{4}$ inches.

151—TEMPLE JAR AND STAND

Mus. Museum of Art

270.00

K'ang-hsi. (1662-1722.) Inverted pear-shape, with drop cover, the piece is of hard white paste decorated in deep cobalt blue with "long Eliza's" and plants. A remarkable piece. Cover slightly repaired. Artemisia leaf within double blue circle on foot.

Height, 18 inches.

152—VASE

0.00

Ch'ien-lung. (1736-95.) Inverted pear-shape, covered throughout with an exceedingly rich *flambé* glaze of mingled blue and white. Neck missing. May be of K'ang-hsi epoch.

Height, 10 inches.

J. A. Ripley

153—VASE

7.00

Of heavy gray paste, this fine example of the Chinese *flambé* is covered throughout with a transmutation glaze of mingled olive, pale blue and brown. Handles at neck. A good reproduction of a Ch'ien-ling type.

Height, 11½ inches.

L. N. Manley

154—JAR

18.00

Corea. Seventeenth Century. Of thick gray paste, oval form, the jar is decorated with a simple petal design in the paste and covered with a pale gray-green glaze.

Height, 7 inches.

G. Harrington Curtis

155—BOWL

26.00

Yung-chêng. (1723-36.) Of deep red paste, piece is covered with an opaque glaze of *claire de lune*, after a Sung type.

Diameter, 4½ inches.

Mrs. Fearon

156—NARCISSUS DISH

10.00

Yung-chêng. (1723-36.) Deep red paste, piece is copied from an ancient bronze of the Sung, and covered with a splash glaze of tawny white over brown.

Diameter, 6 inches.

Long Sang Si

157—GINGER JAR

37.50

Cochin-China. Eighteenth Century. Of light red earthenware, piece is decorated with panels filled in with ferns and floral designs in relief and covered with a rich greenish blue of fine tone.

Height, 7½ inches.

G. J. Charles

158—GINGER JAR

37.50

Similar to the above, but richer in color.

B. J. Charles

159—VASE

30.00

Chinese. Eighteenth Century. An oviform vase of translucent sapphire-colored glass.

N. P. Douglass

Height, 11 inches.

160—LARGE MORTUARY VASE

100.00

Chinese. Fourteenth Century. Of thick red earthenware, globular body, spreading neck, the piece is covered with a rich emerald green, in places gone iridescent. These so-called "Hans Jars" are more probably of the above date, and with the simple ring handles at sides are most effective.

C. O. Watson

Height, 17½ inches.

161—BOTTLE

6.00

Ch'ien-lung. (1736-95.) Globular form, cylindrical neck (ground), decorated with incised designs of dragons under the glaze, and four-clawed dragons chasing the sacred pearl in rich overglaze pink, black, red and gold. Below foot is apocryphal four-character mark of Ch'êng-hua of the Ming.

Mrs. John E. Parsons

Height, 7¾ inches.

162—VASE

15.00

Ch'ien-lung. (1736-95.) Inverted pear-shape wide-spreading lip, this rich piece is covered throughout with a splendid glaze of lustrous iron-rust. Inside of lip white, of foot dark mustard seed.

" " "

Height, 8¾ inches.

163—VASE

11.00

Ch'ien-lung. (1736-95.) Of flattened globular shape, piece is moulded in the paste with floral designs, Ju-i heads and palmettes and covered with a glaze of pale sea-green celadon. Seal mark in blue under the glaze on foot.

Mrs. C. F. Brown

Height, 7¾ inches.

164—BOTTLE

11. 00

Ch'ien-lung. (1736-95.) Of globular body, the piece is covered with an opaque glaze of deep *gros bleu* enriched with floral design over the glaze in gilt. Neck renewed in silver.

G. Harrington Curtis

165—VASE

37. 50

Ch'ien-lung. (1736-95.) Of flattened globular body and cylindrical neck decorated throughout with an exceedingly fine tea-leaf glaze. Brown lip, red foot. Seal mark impressed in the paste.

Height, 9 inches.
R. M. Paterson

Height, 8 $\frac{3}{4}$ inches.

166—VASE

37. 50

Taou-kuang. (1821-50.) Dense white paste, inverted pear shape, covered throughout with an even glaze of liver color. Blue seal of period on foot.

" " "

Height, 11 $\frac{1}{4}$ inches.

167—MANDARIN VASE

32. 00

Ch'ien-lung. (1736-95.) Conical-shaped vase in semi-eggshell porcelain decorated with figured panels in rich overglaze enamels framed in designs of underglaze blue, the latter formerly gilded. Repaired. Exceedingly rich as a decorative object.

J. A. Ripley

Height, 15 $\frac{1}{2}$ inches.

168—JAR

25. 00

Yung-chêng. (1723-1735.) Of rectangular form, decorated with floral and bird designs in panels in the richest overglaze enamels of the *famille rose*. Bing Collection.

Mrs. Cook

Height, 10 inches.

169—VASE

17. 00

Ch'ien-lung. (1736-95.) Dense white porcelain of globular form, wide cylindrical neck, ornamented with archaic handles at sides, pierced swastica design against an iron-rust band at neck, figure of a hound

M. A. Gillespie

on an iron band of fret pattern about centre, dividing the piece into two sections, covered with a large crackled pear gray glaze. Foot in iron rust.

Height, 11¾ inches.

MISCELLANEOUS CHINESE OBJECTS

170—INRO

21.00 Ch'ien-lung. (1736-95.) Of stained ivory, inlaid and painted with dainty circular medallions of figure designs. Polished hippopotamus horn top and foot.

Height, 2 inches.

171—Box

11.00 Chinese. Eighteenth Century. Of cinnabar lacquer, having design of priest and attendant.

Diameter, 4 inches.

172—BRONZE DEITY

25.00 Chinese. Sixteenth Century. Figure seated on an elephant, both covered with rich, ruddy golden lacquer.

Height, 7¼ inches.

173—BRONZE KORO

27.00 Ch'ien-lung. (1736-95.) Of gilt bronze, richly embellished with champlevé enamels.

Height, 9 inches.

174—JARDINIÈRE

130.00 Ch'ien-lung. (1736-95.) Of the richest champlevé enamel and gilded bronze embellished with panels and rings of gilded Pekin glass and inlaid jewels. Such pieces are used to support flowers carved from such materials as jade, lapis lazuli, rose-quartz, amethyst, and beryl. Exceedingly rare.

Height, 9½ inches.

175—LARGE BRONZE VASE

70.00 Ch'ien-lung. (1736-95.) Of archaic form, vase is flecked at intervals with the rich "sun spot" designs

so dear to the Chinese. Piece bears the apocryphal mark of Hsüan-tê of the Ming.

Height, 15 inches.

176—THREE STANDS

18.00 Teakwood with marble top. Chinese. *E. H. Drew*

177—KAKEMONO

12.00 Style of Buntin. Eighteenth Century. This charming scene, one of the most famous bits of natural scenery to be seen in all Japan, is painted in softest tones on silk. Of Buntin it is said that "he fixed upon paper and silk with exquisite refinement and suggestiveness the most striking of the atmospheric effects that cast a fairyland glamour over the scenery of Japan." Has a brocaded silk frame and ivory roller.

Length, 5 feet; width, 2 feet 7 inches.

178—KAKEMONO

25.00 "Monkeys and Bees." Mori Sosen. (1747-1821.) Here we have Sosen at one of his favorite studies. These animals are treated with the rarest simplicity yet faultless truth, and, as is very evident, with a rare perception of monkey nature. One of the finest examples of one who is truly called "Master of the Brush." On ivory roller framed in brocaded silk of golden brown and blue tones. Signed at left.

Length, 5 feet 10 inches.

TEXTILES AND EMBROIDERIES

179—ANTIQUE EMBROIDERY

8.00 Chinese. Eighteenth Century. Piece of rich raised needlework in the form of two lotus flowers, colored in faded blues and pinks on a deep brown background. Framed with a Japanese gold brocade. *W. H. Perkins*

Mrs. John E. Parsons

180—ANTIQUE EMBROIDERY

8.00 Chinese. Eighteenth Century. Exquisite designs of circular medallions surrounding central "Hundred Antiques," floral and butterfly corners, the whole on palest blue satin.

181—COSTUME

20.00 Chinese. Eighteenth Century. A long skirt of rich blue and green tapestry stitch, ornamented with dragon designs.

182—COAT

27.50 Chinese. Eighteenth Century. Of heavy terra-cotta colored velvet, cut with peony and T-pattern and trimmed with rich embroidery.

Levenbitt Inc.

183—TABLE-COVER

6.00 Chinese. Eighteenth Century. Of soft brown and blue wave pattern, framed in floral bands.

Miss Barnes

184—TABLE-COVER

5.00 Japanese. Nineteenth Century. Brocaded silk with designs in pink, green and white on emerald-green.

G. Harrington Curtis

185—RED SHAWL

23.00 Cashmere. Eighteenth Century.

N. H. Perkins

186—YELLOW SHAWL

35.00 Cashmere. Eighteenth Century.

Mrs. Payne Whitney

187—STRIP OF A SHAWL

12.00 Cashmere. Eighteenth Century.

G. Harrington Curtis

188—PILLOW

7.00 Aegean or Italian. Sixteenth Century.

Mrs. Pendleton

189—PILLOW

19.00 Aegean or Italian. Sixteenth Century.

G. Harrington Curtis

- 190—PILLOW *G. Harrington Curtis*
 10.00 Drawn-work. Italian. Sixteenth Century.
- 191—LACE MANTILLA *Mrs. John E. Parsons*
 30.00 Spanish. Eighteenth Century.
- 192—PIECE OF ITALIAN NEEDLEWORK *Leventhal Inc.*
 22.50 Eighteenth Century.
- 193—TABLECLOTH *G. Harrington Curtis*
 13.00 Aegean or Italian. Sixteenth Century.
- 194—TWO STRIPS DAMASK *Mrs. Jas. M. Lawton*
 10.00 Lyons. Seventeenth Century.
- 195—PILLOW *Mrs. John E. Parsons*
 10.00 Italian Damask. Nineteenth Century.
- 196—COLLAR *Miss A. Carpenter*
 12.00 Italian. Punto tirato. Seventeenth Century.
- 197—STRIP OF NEEDLEWORK *Mrs. John E. Parsons*
 13.00 Italian. Punto tirato. Seventeenth Century.
Length, 4 yards; width, 1 1/4 inches.
- 198—TABLECLOTH OF CREAM SILK *G. Harrington Curtis*
 125.00 (Modern.) With insertions of ancient green and
 brown drawn-work. Italian. Sixteenth Century.
- 199—TABLE-COVER OF FILET LACE AND PUNTO TIRATO *John W. Rockefeller Jr.*
 180.00 Italian. Sixteenth Century.
- 200—PINK SILK TABLE-COVER *Miss A. Carpenter*
 60.00 (Modern.) Trimmed with Italian filet lace of the
 Seventeenth Century.
- 201—TABLE-COVER OF ITALIAN FILET AND LACE *G. Harrington Curtis*
 230.00 Seventeenth Century.

202—SCARF OF ITALIAN FILET AND LINEN

22.50 Seventeenth Century.

Mrs. John E. Parsons

203—SCARF OF ITALIAN LINEN AND LACE

17.00 Seventeenth Century.

204—SCARF OF ITALIAN LINEN AND LACE

32.50 Seventeenth Century.

G. Warrington Curtis

205—TABLE-CENTRE OF ITALIAN FILET

30.00 Seventeenth Century.

Mrs. John E. Parsons

206—SCARF OF ITALIAN LINEN AND LACE

27.50 Sixteenth Century.

M. A. Gillespie

Length, 2 yards.

207—TABLE-CENTRE OF ITALIAN LACE

20.00 Seventeenth Century.

Mrs. John E. Parsons

208—SMALL TABLE-CENTRE

52.50 Venetian insertions. Seventeenth Century.

G. Warrington Curtis

209—FLOUNCE

105.00 Italian guipure. About 1700. Exceedingly fine and rare piece of bobbin overlaid with hand lace.

Mrs. John E. Parsons

Length, 9 feet 6 inches.

210—COPE

75.00 Lyons. Sixteenth Century. Of rich pink and silver brocade, trimmed with gold lace and fringe.

1 1 1 1

211—TABLE-COVER

40.00 Italian. Sixteenth Century. Cloth of silver damask with rich floral designs. Fine gold border.

1 1 1 1

212—TABLE-COVER

55.00 Italian. Sixteenth Century. Of pale blue silk (modern), surrounded by a broad border of ancient colored lace.

Mr. Francis

- 213—TABLE-CENTRE
13.⁰⁰ Of Italian punto tirato. Sixteenth Century. *Mrs. John E. Parsons*
- 214—TABLECLOTH
35.⁰⁰ Italian. Eighteenth Century. *Miss A. Carpenter*
Length, $2\frac{1}{4}$ yards; width, $1\frac{1}{4}$ yards.
- 215—CREDENCE CLOTH
42.⁰⁰ Italian. Seventeenth Century. Fine linen with bands of brown drawn-work. *L. Warrington Curtis*
- 216—TABLE SQUARE
8.⁰⁰ Italian. Seventeenth Century. Brown designs in cross-stitch on linen. *M. A. Gillespie*
- 217—TABLE-COVER
17.⁰⁰ Italian. Seventeenth Century. Fine brown drawn-work in linen. Lace edge. *Miss A. Carpenter*
- 218—SCARF
28.⁰⁰ Italian. Seventeenth Century. Rich brown drawn-work in linen. Lace edge. *h h h*
- 219—TABLE-COVER
12.⁰⁰ Italian. Eighteenth Century. A square of linen damask. Lace edge. *L. Warrington Curtis*
- 220—SAMPLER
35.⁰⁰ Spanish. Dated 1784. Worked in a marvelous variety of stitches in colored silks on linen and signed Ana Maria Navaro, Anno D. 1748, together with Austrian coat of arms. *Miss A. Carpenter*
- 221—STRIP OF OLD GAUZE RIBBON
8.⁰⁰ English. Eighteenth Century. *Leventhal Inc.*
- 222—TABLE SCARF
25.⁰⁰ Italian. Seventeenth Century. Insertions of old drawn-work. Linen modern. *Miss A. Carpenter*

223—SAMPLER

English. Eighteenth Century.

Mrs. A. Carpenter

224—THREE-LACE TASSELS

Italian. Eighteenth Century.

225—TWO-LACE TASSELS

Similar to the preceding.

226—PICTURE FRAME

Made of old Italian embroidery on silk.

227—SQUARE OF ITALIAN DAMASK

Seventeenth Century.

228—SQUARE OF ITALIAN DAMASK

Seventeenth Century.

229—SQUARE OF ITALIAN DAMASK

Seventeenth Century.

230—SMALL EMBROIDERED HAND SCREEN

French. Eighteenth Century.

231—SMALL SQUARE ITALIAN RELIGIOUS NEEDLEWORK

Eighteenth Century.

232—SQUARE OF RELIGIOUS NEEDLEWORK

Italian. Nineteenth Century.

233—SQUARE OF RELIGIOUS NEEDLEWORK

Spanish. Nineteenth Century.

234—COTTA

Italian. Nineteenth Century. A choir vestment of
goffered linen trimmed with lace.

12.00 - 234 A - Chalice Case - Mrs. J. T. Bond
7.00 - 234 B - Pillow - Mrs. A. Carpenter
1.00 - 234 C - Chalice Cover - Mrs. Harris

235—PANEL *G. Harrington Curtis*
 5.00 Italian. Sixteenth Century. A small piece of ruby
 Genoese velvet trimmed with a border of cut velvet.

236—PILLOW *Lorenblatt Inc.*
 17.00 Italian. Louis V. Brocaded satin representing
 musical instruments, arrow, and landscapes, the latter
 framed in gold. Silver lace.

237—LAMPAS WALL HANGINGS *Mrs. Museum of Art*
 245.00 French. Louis XVI. Of exquisite design of the period,
 of altars, cupids, arabesques, griffins and baskets of
 flowers, in cream on pale silvery-blue ground. Suffi-
 cient to hang a small drawing-room.

238—ONE SIDE OF CHASUBLE *Mrs. John E. Parsons*
 8.00 Louis XV. In brocade silk of soft colors on cream
 ground and richly trimmed with silver lace.

239—SOFA PILLOW OF SAME *G. Harrington Curtis*
 16.00

240—STRIP OF LACE *R. B. Perkins*
 37.50 Old Italian.

241—STOLE *Mrs. Cook*
 12.00 Persian. Sixteenth Century. Of deep ruby red; cut
 velvet.

242—PANEL *G. Harrington Curtis*
 26.00 Scutari. Eighteenth Century. Cut velvet, of soft
 pink and green floral designs.

243—PANEL *Mr. Francis*
 11.00 Scutari. Eighteenth Century. Velvet of delicate
 shades.

244—PANEL OF CRIMSON LAMPAS *W. P. Douglas*
 10.00 Louis XVI. Silver lace edge.

245—TABLE-COVER

15.00

Sicilian. Nineteenth Century.

Miss A. Carpenter

246—CHAIR SEAT

Italian. Sixteenth Century.

247—CHAIR SEAT

21.00

Italian. Needlework.

E. Harrington Curtis

248—PAIR SILK LAMP TASSELS

Italian. Eighteenth Century.

6.00

249—PAIR SILK LAMP TASSELS

Similar to the preceding.

250—THREE PIECES, SLEEVES AND COLLAR

7.00

Finest English embroidery. Eighteenth Century.

Miss A. Carpenter

251—ORIGINAL EMPIRE GOWN OF THE PERIOD

8.00

In pale mauve and cream silk grenadine.

J. Franklin

SECOND AFTERNOON'S SALE

WEDNESDAY, NOVEMBER 17TH

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

OLD DELFT.

252—SMALL VASE

5.00 *Mrs. Museum of Art*
Delft, Holland. Early Eighteenth Century. Bottle-shaped. Decorated in blue and white with rich floral designs and exotic birds in style of de Beurg.

Height, 5½ inches.

253—PHARMACY VASE

7.00 *L. Harrington Curtis*
Delft, Holland. Late Eighteenth Century. Of cylindrical form, the vase is covered with a crackled white enamel, having at centre a label in rich sapphire-blue inscribed "Absynth." Mark, A C in blue on foot.

Height, 6¼ inches.

254—THREE BOTTLES

93.00
Delft, Holland. Early Eighteenth Century. Inverted pear-shape with long bulbous necks, these charming examples of the old Dutch ceramists are decorated in blue and white with floral designs after Chinese porcelain of the K'ang-hsi period.

Heights, 10½ inches, 12¼ inches, 11 inches.

255—LARGE JAR

15.00
Delft, Holland. Early Eighteenth Century. Of inverted pear-shape, this fine old piece of enameled earthenware is tastefully decorated with fluted panels,

filled in with figures and floral designs in deep cobalt-blue, after Chinese porcelain of the K'ang-hsi period. Cover repaired.

Height, 13½ inches.

256—PAIR PLATES

Delft, Holland. Late Eighteenth Century. Of white enamel, decorated with the spreading peacock feather design in deep cobalt-blue. Yellow borders. Mark of De Klaaw.

Diameter, 12 inches.

257—LARGE PLATE

Similar to the preceding.

"

"

Diameter, 14 inches.

258—LARGE PLATE

Delft, Holland. Early Eighteenth Century. Of finest blue and white, decorated with rich floral designs and bird at centre in brilliant sapphire-blue. Mark in blue of De Klaaw. Scalloped border. Very rare and choice example of the Dutch imitation of Chinese porcelain of the Ming period.

Diameter, 14 inches.

PERSIAN SARACENIC

259—THREE LAMPS

Saracenic. Fourteenth Century. Green and blue glazed earthenware.

260—SPRINKLER

Saracenic. Fourteenth Century.

261—BOWL

Kashan, Persia. Seventeenth Century. Of thick red paste, piece is enriched with black network and circles in black against a rich turquoise-blue. Kelekian Collection.

Diameter, 7¼ inches.

Brooklyn Museum

L. Warrington Curtis

L. Warrington Curtis

H. O. Watson

L. Warrington Curtis

262—PLATE

25.00

North Persian. Seventeenth Century. Subdued polychrome decoration of wave designs about a central floral design. Kelekian Collection.

Diameter, $9\frac{3}{4}$ inches.

263—VASE

37.00

Damascus, Syria. Seventeenth Century. Of inverted pear-shape, heavy red paste, piece is decorated with floral designs in pale cobalt blue against a gray-white ground.

Height, $6\frac{3}{4}$ inches.

264—EWER

42.50

Persian. Seventeenth Century. Oviform, with handle, decorated in blue and green on white, with diamond pattern on body, a band of "cash" design at neck. Kelekian Collection.

Height, 7 inches.

265—LARGE BOWL

400.00

Saracenic Egyptian. Fifteenth-Sixteenth Century. Of coarse red siliceous frit, this unique bowl is covered internally with a crackled white glaze embellished with a design of a huge Nilotus fish, grasshopper and flowers in blue and black. Band of blue, black and purple at edge. The exterior is covered throughout with a marvelous purple glaze of the color of a crushed grape. Fragments similar to this bowl have been met with in many an excavation throughout Egypt, notably at Denderah. Such a rare piece of glazed earthenware would grace any museum in the country.

Diameter, $9\frac{3}{4}$ inches.

ANTIQUÉ ITALIAN MAJOLICA

266—TWO-HANDLED CUP

7.00

Savona. Seventeenth Century. Enameled in blue and

Brooklyn Museum
G. Harrington Carter

Mrs. Pendleton

white with interior coat of arms and exterior landscape scenes. Mark, lighthouse on foot in blue.

Diameter, 3½ inches.

267—SMALL CUP

Met. Museum of Art

6.00 Loreto. Seventeenth Century. Decorated at centre in low relief with figure of the Madonna and Child above the Crescent Moon. Figures in blue, yellow and ochre on a gray-white ground.

Diameter, 4¼ inches.

268—THREE BEADS

G. H. B. B. B.

7.00 Faenza. (1525-35.) Lovers' or Engagement Beads, inscribed with the following names: Margarita, Cesaria and Lavinia B [ella] in blue and yellow on a white ground. These beads are to-day exceedingly rare.

269—PLATE

H. O. Watson

85.00 Faenza. (1525-35.) Of tazza form, piece is fluted in the paste and decorated with a raised boss at centre, on which is painted head of Fabius Maximus. Surrounding are acanthus leaves, cupids' heads, and other designs, in the richest colors.

Diameter, 9½ inches.

270—PLATE

Thos. B. Clarke

85.00 Castel Durante. (1525-35.) Central design, a cupid flying, surrounded by a rich border of military trophies, the whole in soft tones of yellow, brown, green and blue on white enamels. The military trophy border most representative of the factory.

Diameter, 8¾ inches.

271—DISH

G. Warrington Curtis

45.00 Urbino. (1540-60.) Of fluted design, plate is decorated with figure of a cupid at centre and surrounded by mythological animals, birds, etc., in Raffaelesque style after Orazio Fontana.

Diameter, 9½ inches.

Mrs. B. Clarke

272—DISH

60.⁰⁰

Diruta. (1500-25.) Fluted in the paste, this exceedingly rich example of the early Italian potter is decorated with briony flowers (after the Moorish design), and covered with a lustrous mother-of-pearl glaze. Scalloped border.

Diameter, 10 inches.

G. Harrington Curtis

273—PLATE

510.⁰⁰

Diruta. (1500-25.) An especially fine example of one of the rare Marriage Plates, showing as it does the *flame d'amour*, the clasped hands of trust and the jeweled crown of immortal blessing on the union. Covered with a glowing mother-of-pearl lustre.

Diameter, 9 inches.

274—PLATE

90.⁰⁰

Diruta. (1500-25.) A "Sweetmeat Plate," one of those customarily sent by an admirer to the lady of his choice filled with cakes or sweetmeats. In this case the lucky lady was named Orsolina, as we see from the central inscription. Surrounded by a heavy band of radiant scale pattern, the plate is further embellished with a flashing golden lustre.

Diameter, 8½ inches.

H. C. Watson

275—PLATEAU

160.⁰⁰

Diruta. (1500-25.) A representative example of the influence of ceramic decoration exercised by the Valencian potter of Spain upon the art of the Italian potter. Designs consist of briony flower in blue and petal designs, the whole covered with a lustrous mother-of-pearl glaze.

Diameter, 13¼ inches.

276—SMALL DISH

30.⁰⁰

Diruta. (1500-25.) Of tondino form, this dainty piece is decorated in blue with briony flowers and

covered throughout with a rich mother-of-pearl lustre.
Slightly repaired.

Diameter, 8 inches.

277—PHARMACY VASE

G. Warrington Curtis

100.00 Siena. (1577.) Of the usual bamboo shape, the vase is tastefully decorated in colored enamel, the coat of arms of the Martelli of Florence supported by pulti, inscribed with the pharmaceutical name of its drug and surrounded with a grotesque border.

Height, 7¾ inches.

278—PHARMACY VASE

11

11

11

45.00 Venice. (1560-1600.) Similar in shape to last, but decorated with blue floral designs on white about a figure of S. Francis of Assisi.

Height, 7½ inches.

279—DISH

H. O. Watson

88.00 Gubbio. (1530-40.) Fluted in the paste, this rich example of the Gubbine potter is decorated at centre in colors with the coat of arms of the d'Alviano family and another surrounded by bands of floral designs.

Diameter, 9¼ inches.

280—DISH

G. Warrington Curtis

85.00 Gubbio. (1535.) An exceedingly fine example of the raised boss style commonly made at this factory at this time. Surrounding a figure of S. Francis of Assisi in low relief are bosses and floral designs in blue and gray, the whole covered with a soft opal pink *madre perla* lustre. Gubbine C on back.

Diameter, 10¾ inches.

281—LARGE JUG

Met. Museum of Art

45.00 Orvieto or Siena. Fourteenth Century. Of bulging form and pinched lip, this rare jug is decorated in the simplest manner with incised lines and splashes of green, black and orange. Fragmentary pieces of this

early date are found in abandoned wells. An almost perfect example.

Height, 8½ inches.

540.00 282—SMALL DISH

R. N. Paterson
Maestro Giorgio, Gubbio. (1525-35.) This exquisite example of the artistic skill of the Andreoli is decorated at centre in colors and richest gold and ruby lustre with a figure of the martyred S. Sebastian. Piece is one of a set, part of which is now preserved in the Museum of Pesaro.

Diameter, 6 inches.

283—PLATE

Brooklyn Museum
Castelli, Abruzzi. Seventeenth Century. Richly enameled with figure of Ceres and lovers in the soft urbin-esque tones of the factory.

Diameter, 7 inches.

284—PHARMACY VASE

27.50
Venice. Early Seventeenth Century. Of albarello form, decorated with seated figure of a cupid in yellow and blue against a white enameled ground. Inscribed in blue Ol: Camomill, and marked below in blue, G. B. C.

Height, 7½ inches.

285—PAIR PHARMACY VASES

60.00
Castelli, Abruzzi. Eighteenth Century. Of inverted pear-shape, vase is embellished with central design of a cupid playing upon the bagpipe, surrounded with oak leaves and acorns and inscribed below in blue with the pharmaceutical substance it formerly contained.

Height, 7½ inches.

286—PHARMACY VASE

38.00 *R. N. Paterson*
Caltagirone, Sicily. Sixteenth Century. Of pinched albarello form, decorated in the richest enamels with floral designs of exotic flowers about a medallion painted with the figure of S. Anthony of Padua.

Height, 10 inches.



272

275

280

281

277

273

282

OLD ITALIAN MAJOLICA.

G. Warrington Curtis

287—BOTTLE

37.50 Venice. Early Seventeenth Century. Of rectangular form, covered with an opaque white enamel enriched with a coat of arms in colors.

Height, $8\frac{1}{2}$ inches.

Mrs Geo. T. Bliss

288—SALT-CELLAR

55.00 Venice. Early Seventeenth Century. Of baroque form, covered throughout with an opaque white enamel, enriched with a cardinal's coat of arms at centre in colors. Marked on foot V. R. F., in blue.

Length, 9 inches.

289—SALT-CELLAR

55.00 Venice. Early Seventeenth Century. The feet are in the form of winged dolphins, the cellars of scallop shells, between which are masques, the top cellar being enriched with the ducal arms of a scion of the Colonna of Rome. Mark, DO.PI, in blue, below.

Height, 5 inches.

Brooklyn Museum

290—LARGE PHARMACY VASE

35.00 Venice. Early Seventeenth Century. Of oval form, with handles and spout, piece is covered with an opaque white enamel and embellished with the papal coat of arms of Paul V. (Borghese), who finished St. Peter's at Rome.

Height, $12\frac{1}{2}$ inches.

G. Warrington Curtis

291—HUNTER'S BOTTLE

100.00 Venice. Early Seventeenth Century. Decorated with fluted designs in the paste, covered with opaque white enamel and enriched with a ducal coat of arms at centre in yellow, red and purple.

Height, $11\frac{1}{4}$ inches.

Mrs. Cook

292—DISH

22.50 Venice. Early Seventeenth Century. Of openwork design, covered with the same opaque white enamel, the piece is enriched by a cupid in colors at centre.

Diameter, 8 inches.

293—JARDINIÈRE

H. O. Watson

80.00

Venice. Early Seventeenth Century. Of square form, handles at sides, the piece is covered with a thick enameled glaze of opaque white embellished with a coat of arms in colors.

Width, $9\frac{1}{4}$ inches; Height, 6 inches.

294—DISH

Chester H. Aldrich

27.50

Venice. Early Seventeenth Century. Of rich open-work design, the piece is covered with opaque white enamel, having the emblem of the Order of St. Francis in blue at centre. Repaired.

Length, $11\frac{1}{2}$ inches.

295—PLATE

G. Warrington Curtis

35.00

Venice. Early Seventeenth Century. Of the same rich enamel, this plate is ornamented at centre in colors with a design of Christ on the Cross, and inscription, "*Sponsa mea ama me solum.*"

Diameter, $8\frac{1}{2}$ inches.

296—SALT-CELLAR

H. O. Watson

35.00

Venice. Early Seventeenth Century. Of hexagonal form, this unusual example of a ceremonial Saliera is decorated in colors at centre with a coat of arms supported by standing amorini.

297—PLATEAU

G. Warrington Curtis

50.00

Venice. Early Seventeenth Century. Decorated with raised boss at centre, depressed radiant design, and bossings about edge moulded in the paste, and covered throughout with an opaque white enamel.

Diameter, $16\frac{1}{4}$ inches.

298—DISH

Mrs Payne Whitney

12.50

Venice. Early Seventeenth Century. Of tazza form, the piece is indented in the paste and covered throughout with an opaque white enamel. Fluted edge.

Diameter, $8\frac{1}{2}$ inches.

G. N. Armington Curtis

299—DISH

25.00 Venice. Early Seventeenth Century. Of tazza shape, piece is decorated at centre in colors with the coat of arms of Pier Luigi Benigni, supported by amorini, who hold up a scroll upon which is written his name.

Diameter, $10\frac{1}{4}$ inches.

300—DISH

17.50 Venice. Early Seventeenth Century. Formerly on foot, piece is decorated at centre with the coat of arms of the Sabada family in colored enamels against a cracked white.

Diameter, 10 inches.

302—LARGE PLATEAU

130.00 Venice. Early Seventeenth Century. A splendid example of one of the moulded ewer holders, decorated at centre with a central coat of arms in colors, and covered with a thin opaque white glaze.

Diameter, $18\frac{1}{4}$ inches.

303—PLATEAU

160.00 La Fratta. Early Sixteenth Century. One of the rare graffito plates decorated with leaves and spirals inspired by Saracenic designs, and having a central coat of arms in colors of a hunting horn on top of six mountains.

Diameter, $15\frac{1}{2}$ inches.

304—TILES

12.50 Spanish. Eighteenth Century. Four Spanish encaustic tiles with pattern in yellow on a white ground. Four pieces.

305—TILES

30.00 Spanish. Sixteenth Century. Three Spanish encaustic tiles, Mauresque design. Pattern in white on dark-blue ground. Three pieces.

$5\frac{1}{2}$ inches square.

Met. Museum of Art

Mrs. G. E. Mary

Met. Museum of Art

15.00

306—TILE

Spanish. Sixteenth Century. Spanish glazed tile. Pattern in brown, yellow and green.

6 inches by $2\frac{1}{2}$ inches.

Mrs. J. S. Bourdoin

307—TILE

Spanish. Sixteenth Century. Spanish glazed tile. Red, white and blue pattern in relief.

3 inches square.

ANTIQUE JEWELRY AND MISCELLANEOUS

CABINET GEMS

308—CAMEO

4.00

Old Wedgwood. Blue and white waxen jasper, mounted in cut steel as a buckle. Subject, "Achilles."

Diameter, $\frac{7}{8}$ inch.

309—BROOCH OR PENDANT

10.00

English. Seventeenth Century. "Stuart Jewel," mounted in silver. Cut crystal face and gold filigree work mounted on tinsel. Velvet slide.

Length, $\frac{7}{8}$ inch.

310—BROOCH

13.00

French. Eighteenth Century. Gold, with miniature portrait of lady in costume of 1760, surrounded by blue enamel, studded with rose diamonds and pearl mounting.

$1\frac{1}{4}$ inches by $\frac{7}{8}$ inch.

311—RING

8.00

English. Eighteenth Century. Gold, set with miniature of Lamb in monotint and surrounded by pearls.

Bezel, $\frac{3}{4}$ inch long.

8.00. 310 A - Brooch - Mr. Eldridge

312—RING

English. Eighteenth Century. Gold mourning ring, with miniature painted and raised work of man in contemporary costume as mourner at tomb.

Bezel, 1½ inches long.

Mr. Eldridge

313—RING

English. Eighteenth Century. Gold mourning ring, with initials H. E. E.

Bezel, ½ inch diameter.

Mrs. Cooper Hewitt

314—RING

English. Eighteenth Century. Gold mourning ring, enameled in blue, with miniature view of weeping willow tree. Inscription engraved, Jane Roffe, Ob. March, 1776. Ætat, 74.

Bezel, ½ inch diameter.

315—GOLD RING

English. Eighteenth Century. A mourning ring, with miniature in enamel of "Eloisa at the Tomb." Mounted in gold.

Bezel, 1½ inches long.

A. L. Norrie

316—RING

English. Eighteenth Century. Gold ring, with Wedgwood Cameo as setting, surrounded by seed-pearls.

Bezel, 1½ inches long.

Mrs. Payne Whitney

317—RING

French. Eighteenth Century. Friendship or mourning ring. Design of Altar, with initials C. R. and L. on either side, and inscription, "À l'amitié."

Bezel, 1¾ inches long.

Mrs. F. W. Gowie Jr.

318—LOCKET

English. Eighteenth Century. Double silhouette portrait locket mounted in silver. Portraits of young man and young woman.

Length, 1¾ inches.

319

319—RING BOX

English. Eighteenth Century. Green shagreen lined with velvet.

Diameter, 1 inch.

320—LID OF BOX

English. Eighteenth Century. Battersea enamel. Blue and white decoration.

Diameter, 1 3/4 inches.

321—PENDANT

English. Eighteenth Century. Circular locket or pendant in Battersea enamel. Painting of a vase of flowers. Mounted in contemporary silver.

Diameter, 2 inches.

322—LOCKET

Italian. Seventeenth Century. Miniature painting on ivory after Carlo Dolci. The Nativity and Crucifixion.

Diameter, 1 1/2 inches.

323—LOCKET

French. Eighteenth Century. Locket formed of silhouette portraits of Paul Jones and lady. Mounted on glass and inscribed, "*Dédié à l'amitié.*"

Diameter, 1 3/4 inches.

324—MOURNING LOCKET

English. Eighteenth Century. Gold mounted silhouette of portrait heightened with gold. Space for hair at back.

325—IKON

Russian. Fifteenth Century. Brass rectangular ikon image. Octagonal shape. Gilt and engraved, with two pearls and two crystals mounted. In center, under oval glass, figure of Christ.

Length, 2 1/2 inches.

Mrs C. Cooper Hewitt

Mrs. T. V. Harbour

Mrs. C. C. Hewitt

326—Ikon

Russian. Fifteenth Century. Silver gilt cross-shaped ikon, with carbuncle set in clasp. Head of Christ and saints carved in amber.

Length, $2\frac{3}{8}$ inches.

327—Cross

Russian. Sixteenth Century. Silver and carved wood, engraved on back with Greek inscription.

Length, $1\frac{1}{8}$ inches.

328—Cross

Russian. Eighteenth Century. Silver cross with carving of saint in mother-of-pearl.

Length, $1\frac{1}{8}$ inches.

329—Ikon

Russian. Fifteenth Century. Brass rectangular ikon of early date.

Length, $2\frac{1}{4}$ inches.

330—Cross

Russian. Eighteenth Century. Silver pectoral cross.

Length, 2 inches.

331—SNUFF-SERVER

Dutch. Eighteenth Century. Silver pocket snuff spoon and pick. Chased and engraved. Dutch silver.

Length, $2\frac{1}{2}$ inches.

332—PAIR SILHOUETTES

English. Fifteenth Century. Silhouette portrait of man and woman on glass. Black on gold ground.

Diameter, 1 1-16 inch.

333—MEDALLION

Old Wedgwood. Miniature medallion in white waxen jasper, "Apollo." A preliminary model for a cameo. 873 in type incised on back.

Length, $1\frac{1}{4}$ inches.

G. Harrington Curtis

Alex. Morten

Mrs. N. H. Crocker

Mrs. G. E. Macy

Mrs. F. N. Gronie Jr.

Mr. Eldridge

13.00 { 334—PAINTING ON GLASS

French. 18th Century. Miniature of Apollo head on glass in black and gold.

A. L. Norra $\frac{3}{4}$ inch by $\frac{3}{8}$ inch.

335—CAMEO

Old Wedgwood. Concave cameo. White on black ground. "Marriage of Cupid and Psyche." One of the many trial pieces of this favorite subject. It was originally modelled from a paste by Tassie, remodelled in 1787 by Lochée, and finally handled by Flaxman. This came from Josiah Wedgwood's own collection.

Length, $1\frac{1}{4}$ inches.

17.00 { 336—MEDALLION

Old Wedgwood. Model for cameo in white glazed pottery. Evidently a model from an antique gem prepared possibly by Tassie as an initial stage in the production of a cameo. From Josiah Wedgwood's own collection.

Mrs. H. L. Eno $1\frac{1}{8}$ inches.

337—CAMEO

Old Wedgwood. Cameo in white relief on a red ground (ground painted) with black border, study from an antique gem for a cameo. From Josiah Wedgwood's own collection. 1489 in script letters incised on back.

Length, $1\frac{1}{2}$ inches.

5.00 337—"A"—BAS-RELIEF MEDALLION

French. Eighteenth Century. Plaster relief portrait of Marie Antoinette. On back is pasted minutely engraved copy of the "Edit du Roy," promulgated in 1774. In enamel frame.

Mr. Eldridge

Diameter, 2 inches.

130.00 337—"B"—MEDALLION PORTRAIT

French. Eighteenth Century. Marble bas-relief medallion. Profile portraits of Louis XVI. and Marie

Mrs. A. Carpenter

Antoinette, by Jean Antoine Houdon (1741-1828).
Carved and painted wood frame.

Marble, 5 inches by 4 inches.

6.00 { 338—BROOCH

Silhouette Portrait. Surrounded by seed pearls.

6.00 { 339—CAMEO

Old Wedgwood. Blue and white jasper. "Hope."
Head of figure missing.

Length, 1½ inches.

00 { 340—DOUBLE CAMEO

Old Wedgwood. Double cameo, grooved by lapidary
for mounting in necklace. Subjects, "Venus and
Cupid," "Cupids Drawn by Lions."

00 { 341—MEDALLION

Italian. Sixteenth Century. Bronze relief, after an
antique gem, probably of the period of the early Re-
naissance.

6.00 { 342—CAMEO

Old Adams ware. Blue and white jasper mounted in
gold as pin. Subject, "Hercules and the Nemean
Lion."

11.00 { 343—FOB PENDANT

French. Eighteenth Century. Seal for watch-charm.
Agate revolving cylinder with seven faces engraved in
intaglio with days of the week. Mounted in silver.

6.00 { 344—BELL-PULL

Old Wedgwood. Miniature bell-pull in blue and white
jasper with four cameo subjects after Flaxman.

11.00 { 345—PATCH BOX

Dutch. Eighteenth Century. Silver of Dutch workmanship. Engine turned oblong-shape.

Length, $\frac{3}{4}$ inch.

346—POUNCET BOX

Old Wedgwood and Bentley. Of black basaltes ware, octagonal shape, with perforated top. For use on the writing-table with fine sand in lieu of blotting-paper. Mark, Wedgwood and Bentley.

Height, $1\frac{1}{2}$ inches; square, $1\frac{1}{8}$ inches.

14.00 { 347—PORTRAIT MEDALLION

Old Wedgwood and Bentley. Prince William Henry. One of the "Illustrious Moderns" of the 1785 catalogue, in black basaltes. Mark, Wedgwood and Bentley.

Diameter, $1\frac{1}{4}$ inches.

348—MEDALLION

Tassie relief. Portrait of Paolo Frisi, Italian mathematician of the Eighteenth Century, modelled by James Tassie in his well-known "white enamel composition." Modelled during the first year of his residence in London (1766). Incised P. Frisius.

Diameter, $2\frac{7}{8}$ inches.

22.50 { 349—MEDALLION PORTRAIT

Old Wedgwood. Black basaltes, one of the "Illustrious Moderns" series. Carlo Maratti was an Italian painter of the late Roman school. (B. 1625; d. 1713.) Mark, Wedgwood.

Length, 3 inches.

350—SNUFF-BOX LID

Old Wedgwood. Tortoise-shell inlaid with gold and mounted under glass with old Wedgwood blue and white jasper cameo. Subject, "Hebe."

Diameter, $3\frac{5}{8}$ inches.

351—PURSE

Miss J. Milbour

French. Eighteenth Century. Woven steel wire with ornamental wire loop for carrying. For a brief period in the late Eighteenth Century these wire purses were exceedingly fashionable.

Diameter, $2\frac{3}{4}$ inches.

352—MEDALLION

Miss Cervit

James Tassie. Ivory-colored relief of classical head of "Tassie" composition on a blue ground. Tassie's reliefs shared the popularity in the late Eighteenth Century of Wedgwood's cameos and medallions.

Diameter, $1\frac{3}{4}$ inches.

353—BROOCH

Mr. Eldridge

Modern Italian. Reproduction in carved steel and gold of antique work.

354—MOURNING MEDALLION

Miss J. Milbour

355—STATUETTE

Old Wedgwood. Black basaltes. Statuette of Admiral Nelson. Inscribed "Nelson." (Has been broken.) Mark, Wedgwood S.

Height, $4\frac{5}{8}$ inches.

356—WINE-GLASS

Mrs. Frank O. Herring

Bohemian glass. Eighteenth Century. Blue Bohemian glass cut and intaglio engraved in Rococo design.

Height, $3\frac{1}{4}$ inches.

357—NEEDLE-CASE

Mrs. H. L. Eno

English. Eighteenth Century. Battersea enamel, with ormolu mounts. Decoration in color of playing cards, bottle and glasses, with miniature landscapes in panels.

Length, $4\frac{3}{4}$ inches.

358—CHATELAINES

55.00

Old Wedgwood. Formed of twenty-six blue jasper beads. Lapidary polished. Tablet, "Cupid with Lyre" in white on blue jasper. Watch-key and seal all mounted in contemporary cut steel.

Length, 13 inches.

359—CHATELAINES

38.00

Old Wedgwood. Cut steel chatelaine. English (Boulton and Watt) work. Mounted with two blue and white cameos of old Wedgwood ware. "Victory Writing on Shield," and another.

Length of Chatelaine, 7½ inches.

360—MEDALLION

75.00

French. Eighteenth Century. Fine red terra-cotta, by Jean Baptiste Nini. Portrait of Benjamin Franklin, shown in profile in familiar fur cap. Lettered around portrait, "B. Franklin, Americain." Nini was a fashionable Eighteenth Century worker in "*Terre Cuite*." It was to this medallion that Franklin referred when writing to his daughter in 1778: "These with the pictures, busts and prints (of which copies are spread everywhere) have made your father's face as well-known as the moon." Signed in incised letters, "Nini. F. 1777."

Diameter, 4½ inches.

361—BOX

10.00

English. Early Nineteenth Century. Inlaid with mother-of-pearl in geometrical pattern.

5¼ inches by 1¼ inches.

362—NECKLACE AND PENDANT

65.00

Old Wedgwood and Bentley. Blue and white jasper. Formed of three strings of finely modelled beads with clasps of mounted cameos and pendant of cameo medallion. Subject, "Floating Nymph." Modelled by Stothard, R.A., from a wall-painting at Herculaneum.



790	789	412	846	788	791	411
413	784		362		787	

OLD WEDGWOOD.

Illustrated. Meteyard's "Memorials of Wedgwood,"
Plate I.

363—BEADS

20.⁰⁰ Merovingian. Seventh Century, A.D. Composed of large disk-shaped amber beads.

Mrs. N. H. Crocker

364—BEADS

12.⁵⁰ Arabic. Eighteenth Century. A set of silver Koran cases and pendants.

H. O. Watson

365—BEADS

20.⁰⁰ Syrian. Eighteenth Century. Silver and coral beads and a circular silver plaque with cross at centre.

G. Harrington Curtis

366—ROSARY

12.⁵⁰ Mohammedan. Nineteenth Century. Beads are made of camel's teeth, and are very rare.

H. O. Watson

367—BEADS

17.⁵⁰ Syrian. Eighteenth Century. Silver and coral beads with two openwork and tubular silver beads, the general design of which has descended from a form common under the Egyptian Twenty-sixth Dynasty.

Mr. Eldridge

368—A NECKLACE OF INDIAN JADE

15.⁰⁰ Eighteenth Century.

Wm. Stanton

369—EARRING

Syrian. Eighteenth Century.

ll ll

370—NECKLACE

Amber beads. Modern.

371—NECKLACE

Amber beads. Modern.

N. P. Douglass

20.⁰⁰

372—NECKLACE

Globular lapis beads. Modern.

373—NECKLACE

25.00 Mrs R. H. Crocker
Venice. Sixteenth Century. Of rich green glass, separated by caps of blue and white enamel. From the Palotti Collection, Florence.

374—NECKLACE

20.00 Alex Morten
Swiss. Eighteenth Century. Of openwork silver-gilt and art garnet beads. A piece of the rare Swiss peasant jewelry.

375—BROOCH

25.00 M. F. Savage
Turkish. Eighteenth Century. Of lotus-flower shape, piece is rich with pieces of turquoise inlaid in gold.

376—EARRINGS

65.00 G. Harrington Curtis
Thibetan. Eighteenth Century. Copper set with turquoise.

377—TURQUOISE MATRIX EGG

85.00 C. H. de Silver
Cairo. Modern.

378—NECKLACE OF SILVER GILT SET WITH PEARLS

37.50 Spanish. Eighteenth Century. M. E. Bailey

379—NECKLACE

25.00 Alex Morten
Empire. Composed of Mosaic plaques set in gold and encircled with pearls. Palotti Collection.

380—CAMEO

7.00 Mr. Eldridge
Sèvres. Sèvres imitation of Wedgwood. Blue and white jasper. Portrait of Louis XVI.

Length, $2\frac{1}{8}$ inches.

381—CAMEO MEDALLION

52.50 Mrs Hewitt
Old Wedgwood. The well-known "Marriage of Cupid"

65.00 378A - necklace - R. E. May

and Psyche," modelled by Flaxman, after an antique gem in the Duke of Marlborough's collection. This is especially interesting from the addition of the clouds above and the shell below the group. According to Mr. Rathbone, "very rarely seen with these additions." Mounted as a pendant in contemporary cut steel with Spanish paste brilliants. An exceptional piece.

Length, 3 inches.

381—"A"—CAMEO MEDALLION

60.00 Old Wedgwood. Blue and white jasper. "Cupid with a Floral Wreath," modelled by Flaxman. Mounted by Boulton and Watt in cut steel as a buckle. Of this Miss Meteyard says, "He throws his flowers in the air as though the very spirit of spring, youth and sunshine animated his whole being." Illustrated, Meteyard's "Life of Wedgwood," Vol. II., Fig. 128.

2 3/8 inches by 1 3/4 inches.

382—TWO SPOONS

9.00 Byzantine and Fifteenth Century. Italian. Pair spoons of gold coins mounted in gold. Byzantine and Florentine.

Length, 3 inches.

383—PATCH-BOX

Dutch silver. Chased and engraved Dutch silver of the Eighteenth Century

*Mrs. Edwin Greble
Diameter, 1 3/8 inches.*

384—BROOCH

00 Iron mask. *One*

385—PATCH-BOX

Old Dutch silver. Chased and engraved Dutch silver of the Eighteenth Century.

Diameter, 1 7/8 inches.

386—ÉTUI

A. L. Norrie

9.00

French. Eighteenth Century. Vernio Martin. Inlaid with silver. Decoration of landscape on green chequered ground. Mounted in finely engraved silver and fitted inside with perfume flacons and ivory writing tablets.

Height, 3 inches.

387—TAPER-STAND

M. J. Walter

22.50

Old Sicilian. Carved amber with carved panels in ivory of Madonna and Child, Christ bearing the Cross, and bust of the Saviour.

Height, 8 inches.

388—TAPER-STAND

Miss A. Carpenter

12.00

Battersea enamel. Enamel on copper. Formed as miniature candlestick. White enamel ground with delicately painted floral sprays.

Height, 6½ inches.

389—MIRROR

Mrs. C. Cooper Hewitt

8.00

English. Eighteenth Century. Circular and convex in old gilt carved wood frame.

Diameter, 4¼ inches.

390—SIDEREAL GLOBE

H. O. Watson

32.50

Old English. *Papier-maché*, in original shagreen case. Late Eighteenth Century.

Diameter, 3 inches.

391—PAINTED SHELL

Mrs. R. H. Larch

32.50

French. Eighteenth Century. Ostrich-shell painted in gold and colors, with Arabesque decorations in the style of the period (Louis XVI.), with Oriental landscapes in panels. These painted ostrich-shells were a popular decoration in the latter part of the reign of Louis XVI.

392—BAG

S. P. Avery

22.50

German. Eighteenth Century. Silk embroidery, on

silk canvas. Mounted on colored silk. Floral panels and Greek Temple with weeping willow. Gold acorn as bob.

Length, 7 inches.

393—BAG

30.00 English. Eighteenth Century. Bead-work embroidery. Star centre with rose-leaf border and bead fringe. Steel clasp and chain.

7½ inches by 6½ inches.

394—BAG

15.00 English. Eighteenth Century. Bead embroidery, with beaded fringe. Landscape with shepherdess and sheep.

Length, 6 inches.

395—SNUFF-BOX

12.00 English. Eighteenth Century. "Boot" snuff-box of wood, inlaid with brass.

Length, 3¾ inches.

396—SNUFF-BOX

15.00 English. Eighteenth Century. One of the very scarce "Boot" snuff-boxes formed like a boot or shoe. Wood painted with garlands.

Length, 4½ inches.

397—SNUFF-BOX

12.00 English. Nineteenth Century. Circular shape. Ebony painted with figure of young girl.

Diameter, 3½ inches.

398—SNUFF-BOX

00 { 399 English. Eighteenth Century. Burl walnut lined with tortoise-shell.

3½ inches by 1¾ inches.

399—Box

Italian. Sixteenth Century. Of white wood painted in red over "Dutch metal" foundation. These Venetian "Marriage Boxes" are extremely rare in such good condition.

4 inches by 5 inches.

400—Box

37.00

French. Eighteenth Century. Circular shape, of blue enamel inlaid with gold and silver. Lined with tortoise-shell.

Diameter, $3\frac{1}{4}$ inches.

401—Box

10.00

English. Eighteenth Century. Circular shape, japanned in black and gold, with cypher S. S.

Diameter, 4 inches.

402—Box

15.00

English. Eighteenth Century. Circular shape of ivory with tortoise-shell lining and rim. Bottom of boxwood. Lid has miniature landscape painted on ivory under glass.

Diameter, $3\frac{1}{8}$ inches.

403—Box

155.00

English. Eighteenth Century. Circular shape. Japanned in gold and black with floral decoration.

Diameter, $3\frac{1}{4}$ inches.

404—Box

12.50

French. Nineteenth Century. Circular shape of Amboyna wood, with Louis Philippe coin in pearl setting forming the lid.

Diameter, $3\frac{1}{4}$ inches.

405—Box

20.00

French. Eighteenth Century. Transparent yellow horn inlaid with gold. Decoration of flowers carved in

mother-of-pearl in gold filigree work and blue translucent enamel.

Diameter, 2½ inches.

20.00
406—Box

English. Eighteenth Century. Battersea enamel with ormolu mounts. Enamel white ground decorated with clusters of roses. On inner side of lid portrait of lady in Eighteenth Century costume, seated with fan in her hand.

Mrs. H. L. Enno.

3½ inches by 2¾ inches.

12.50
407—Box

Italian. Eighteenth Century. Circular, of ivory, lined and inlaid with tortoise-shell. Silhouette portrait on glass mounted in lid.

H. B. Levy

Diameter, 2¾ inches.

408—SHELL-SHAPED Box
Of carved wood.

Mrs. J. S. Bowdoin

409—~~BOX-BON~~ BOX

Old Staffordshire ware. Iridescent agate lustre ware, heart-shaped, box mounted in gilt metal.

Enno

Length, 2 inches.

410—Box

English. Eighteenth Century. Circular shape, Battersea enamel. Apple green ground with floral panels and girl's head. Ormolu mounts.

Diameter, 2 inches.

20.00
411—Box

Old Wedgwood. Circular box of tortoise-shell mounted and inlaid with gold. Wedgwood blue and white jasper. Cameo medallion mounted. Subject, "Æsculapius Sacrificing to Hygeia."

Miss J. Wilbour

Diameter, 2¾ inches.

30.00
412—Box

Old Wedgwood. Oval powder-box in red lacquer lined

Miss Heron

with tortoise-shell. Lid set with old Wedgwood cameo-medallion in black and white jasper, in Boulton and Watt cut steel. Subject, "Cupids Sacrificing to Hy-men." Gold hinge.

413—Box

2 inches by 1 3/4 inches.
Mrs N. B. Crocker

45.00 Old Wedgwood. Circular box of ivory lined with tortoise-shell. Blue and white jasper cameo, with polished edge mounted in ormolu. Subject, "George III." Mark, Wedgwood.

413—"A"—Box

Diameter of Cameo, 1 1/8 inches.
Mrs J. R. Stevens

25.00 French. Eighteenth Century. Circular ivory box. The cover glazed over high relief in biscuit ware. The Napoleonic Gallic cock repelling the British grenadiers. Inscription, "Je Venitte pour la Patrie."

413—"B"—Box

Diameter, 2 1/4 inches.
Mrs E. L. Dredge

10.00 French. Early Nineteenth Century. Circular shape, of paper with white medallion relief portrait of Duchesse d'Angoulême (1778-1851), by Portier, under glass forming lid.

413—"C"—PORTRAIT AND BOX

Diameter, 3 inches.
B. B. Levy

12.50 French. Eighteenth Century. Ivory medallion portrait of Louis XVI. mounted on tinsel and contained in circular box of ivory, lined with tortoise-shell. Gold rim. In original outer case, lined with velvet.

17.50 - 413 A - Snuff Box - *Diameter, 2 5/8 inches.*
Mrs A. Carpenter

MINIATURE PORTRAITS, PRINTS AND PAINTINGS

414—WATER-COLOR

Mrs. Pendleton

8.00 English. Eighteenth Century. An ivory in monotint with blue background. "Diomedes and Palladium," after the Marlborough gem. Frame.

Diameter, 3 inches, including panel.

6.00 - 414 A - Engraving - Mrs N. B. Crocker

415—ENGRAVING

French. Eighteenth Century. Circular stipple engraving. Portrait of a man. By Chrétien.

Diameter, 3¼ inches.

416—ENGRAVING

Mrs. J. Wilbour

8.00

French. Eighteenth Century. Circular stipple engraving, colored. Portrait of Robespierre. Old gilt frame.

Diameter, 3 inches.

417—STIPPLE ENGRAVING

French. Eighteenth Century. Color stipple print, "Diana, Endymion and Cupid." In circular ormolu frame.

5.00

Mrs. J. Wilbour *Diameter, 2½ inches.*

418—ENGRAVING

French. Eighteenth Century. Circular stipple engraving. Portrait of French marshal and his wife. Contemporary pearwood frame.

Diameter, 3 inches.

419—WATER-COLOR

Mrs. J. Chase

7.00

French. Eighteenth Century. Miniature on ivory. Portrait of Princesse Lamballe. Gilt frame.

3 inches by 2¼ inches.

419 "A"—MINIATURE

N. E. Bailey

14.00

French. Eighteenth Century. Portrait on Ivory of Lafayette, dark-blue background. Circular frame in black and ormolu.

Miniature, diameter, 2½ inches.

420—OIL-PAINTING

21.00

Italian. Eighteenth Century. Miniature landscape painting in oil, "Temple of Diana." Inscribed "Luigi Francesco Boncompagno, Archipiscopo Cardinale. Anno 1738." In ormolu frame.

Diameter, 3 inches.

421—OIL-PAINTING

Mrs Cooper Hewitt
 Dutch. Eighteenth Century. Miniature landscape in oil.

$2\frac{3}{4}$ inches.

422—ENGRAVING

English. Eighteenth Century. Circular stipple engraving of Bartolozzi School. In modern brass frame.

Diameter, 3 inches.

423—MINIATURE

H. J. Heinz
 English. Nineteenth Century. Miniature portrait on ivory of young man, three-quarter face view. Dated 1806. In ebony and ormolu frame.

Diameter, 4 inches.

424—PORTRAIT

Mrs Cooper Hewitt
 English. Eighteenth Century. Pencil sketch on paper. Evidently a study for a miniature painting. Portrait in three-quarter view of a woman. In circular gilt frame.

Diameter, 4 inches.

425—MINIATURE

H. J. Heinz
 French. Nineteenth Century. Circular, painted on ivory in contemporary ebonized and ormolu frame. Boissy d'Anglas, probably painted in 1802, the year of his election as president of the Tribunate.

Miniature, $2\frac{5}{8}$ inches; frame, 5 inches by $4\frac{1}{2}$ inches.

426—STIPPLE ENGRAVINGS

J. M. Steward
 French. Eighteenth Century. Pair colored stipple engravings. "Maternal Education." Gilt glass mounts and contemporary ormolu frames.

Diameter, $3\frac{1}{2}$ inches.

427—MEZZOTINT ENGRAVING

Miss M. Steward
 French. Eighteenth Century. Portrait in tinted mezzotint of Marie Antoinette. In carved wood frame.

$3\frac{1}{2}$ inches by 3 inches.

428—WATER-COLOR

Italian. Eighteenth Century. Portrait in India ink of il Conte Antonio Bentivoglio.

Diameter, 5 inches.

429—MINIATURE

English. Eighteenth Century. Profile portrait on ivory of George Washington as Roman Emperor, by Thomas Hudson, the master of Sir Joshua Reynolds. Ebony frame and gilt glass passe-partout. In contemporary frame.

Miniature, 3¼ inches.

430—MINIATURE

English. Eighteenth Century. Miniature portrait of middle-aged man. Painted on ivory. Signed Pin-dos, 1767. In black and ormolu frame. Supposed of Morland.

Miniature, 3¼ inches square.

431—STIPPLE ENGRAVING

French. Nineteenth Century. Fashion plate. Dated 1825. Framed.

6½ inches by 3 inches.

432—MINIATURE AND CASE

English. Eighteenth Century. Miniature on ivory. Portrait of young woman, in shagreen case with silver mounts. Portrait hinged with mirror at back, and ornamental *Pointillé* pattern in silver studs.

Diameter, 2¾ inches.

433—MINIATURE. MARINE AND LANDSCAPE

English. Eighteenth Century. Copper-plate engraving, colored and lacquered.

434—PART OF FAN MOUNT

French. Nineteenth Century. Portion of fan mount of Empire period. Stipple engraving in colors of

"Mercury Bringing the Infant Hercules to the Nymphs of Nysa." In ebonized frame.

Width, 7 inches.

- 435—MINIATURE LANDSCAPE *N. E. Bailey*
25.00 English. Eighteenth Century. Mezzotint after Hob-
bema, mounted on convex glass.

- 436—PAIR BAS-RELIEFS *Mrs. Museum*
20.00 Italian. Seventeenth Century. Portraits of Roman
emperors. Formerly inlaid into cassone front. Bronze.

- 437—SILHOUETTE *Mrs M. Martin*
10.00 English. Seventeenth Century. Portrait of young
girl in black on gold ground. Mounted as locket.

- 438—SILHOUETTE PORTRAIT *R. S. Lalmage*
7.00 English. Nineteenth Century. Silhouette portrait on
glass of elderly man. Gold background. On reverse,
A. E. in cypher. Gilt in blue panel on white ground.
Ormolu frame.

- 439—SILHOUETTE *Mrs J. Wilbour*
8.00 English. Nineteenth Century. Three-quarter view
"Smoke" portrait on glass of young woman in Direc-
tory dress. Old black and ormolu frame.

Portrait, $4\frac{1}{4}$ inches; frame, $5\frac{1}{4}$ inches.

- 440—SILHOUETTE *A. A. Lanther*
9.00 English. Nineteenth Century. Oval silhouette por-
trait in black on convex paper of English school-boy,
in early Nineteenth Century costume, with "Toby"
collar. Old black and ormolu frame.

$2\frac{1}{2}$ inches by $2\frac{1}{8}$ inches.

- 441—PAIR PORTRAITS *Mrs F. R. Irvine*
12.00 English Eighteenth Century. Silhouettes in black on
glass, with gold ground, of man and woman.

Frames, $4\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.

442—SILHOUETTE

L. A. Lanthier

English. Eighteenth Century. On paper of convex shape. Portrait of English officer in cocked hat and tie-wig. Old black and ormolu frame.

Square, 5¾ inches.

443—PAIR SILHOUETTES

H. J. Heinz

English. Nineteenth Century. Pair oval silhouette portraits in black, on white plaster, "Miss La Roche" and "Miss Hare," in early Nineteenth Century costume, by Mieris (label on back). Original square black and ormolu frames. Two pieces.

Frames, 6 inches by 5 inches; Silhouette, 3 inches by 2½ inches.

444—SILHOUETTE

Mrs. Jas. M. Lavton

English. Eighteenth Century. "Smoke" portrait on glass with gilt border, in original black frame, labelled on back, "Profiles in Miniature, by Mrs. Beetham, 1785."

445—SILHOUETTE

Miss M. Martin

Swiss. Eighteenth Century. Pair portraits in silhouette on silvered glass, with ornamented tablet between, of peasant man or woman of the Tyrol. Contemporary gilt frame.

8 inches by 5½ inches.

446—PAIR SILHOUETTES

H. J. Heinz

English. Nineteenth Century. Pair oval silhouette portraits, black on white ground, of clergyman and wife in early Nineteenth Century costume. Original black and ormolu frames.

Frames, 5¼ inches by 4½ inches; Silhouettes, 3 inches by 2½ inches.

447—PAIR SILHOUETTES

Mrs. E. H. Blashfield

English. Eighteenth Century. Oval portraits of Prince Charlotte and Earl Granville in black silhouette on glass backed with embroidered white silk.

Original frames, oval, black with ormolu moulding.
Two pieces.

3½ inches by 2½ inches.

448—PAIR SILHOUETTES

8.00 *Mrs. F. N. Gracie Jr.*
English. Nineteenth Century. Portraits of man and woman in early Nineteenth Century costume, on paper. Black, heightened with gold. Old glass mounts. Contemporary frames.

Outside measurements, 7 inches by 7¾ inches.

449—MEDALLION PORTRAIT

13.00 *Mrs. E. B. Blackfield*
Italian. Sixteenth Century. Colored wax medallion portrait of Pope Pius V. In original ebony frame with rock crystal over medallion.

Diameter, 1½ inches.

450—WAX MEDALLION

40.00 *M. J. Walter*
Italian. Eighteenth Century. Wax relief portrait of Pope Benedictus XIV., to commemorate his Jubilee year, 1750, in original wooden box with glass lid.

Diameter, 2½ inches.

451—WAX PORTRAIT

9.00 *Miss A. Carpenter*
English. Seventeenth Century. Relief portrait in red wax of half-length figure of a woman in ruffle and shoulder cape. In gilt frame.

Diameter, 2⅞ inches.

452—PORTRAIT MEDALLION

6.00 *H. Heniz*
Italian. Seventeenth Century. Red wax. Portrait of Nero. Ebony frame.

Diameter of Medallion, 2½ inches.

453—WAX MEDALLION

100.00 *Geo. D. Pratt*
English. Eighteenth Century. Profile portrait in colored wax of young English officer, with tie wig, lace Steenkirk and scarlet coat. In gilded frame.

Diameter, 3 inches.

454—PORTRAIT MEDALLION

Italian. Sixteenth Century. Profile in pinkish wax of Eleonora, wife of Cosimo de Medici, Duke of Florence and Grand Duke of Tuscany. Inscribed "Eleonora Florentiae Ducissa." In ormolu frame. From the celebrated collection of Dr. J. Lumsden Propert; sold at Christie's in 1902.

85.00

N. R. Hearsh

Diameter, 4 inches.

455—WAX MEDALLION

Italian. — Century. Profile portrait in pink wax. Signed "Geo. Ant. Cantarelli." Dated "Firenze —, 1806."

20.00

N. J. Walter

Diameter of Medallion, 2¾ inches.

456—PORTRAIT MEDALLION

Italian. Sixteenth Century. Pale pink wax. Profile Roman Emperor. Ebony frame.

17.50

H. J. Hennig

Wax Diameter, 2½ inches.

457—WAX MEDALLION

Dutch. Eighteenth Century. Profile portrait of man in colored wax, on dark-blue ground. Signed "C. Van Poecket, 1768." In brass frame and original turned walnut box. From Propert Collection.

25.00

N. J. Walter

Diameter of Medallion, 2½ inches.

458—WAX MEDALLION

Italian. Eighteenth Century. Profile portrait in pink wax of King of Sicily, dated 1780. In old pearwood and ormolu frame.

12.50

Mrs. Eldridge

459—WAX MEDALLION

Italian. Eighteenth Century. Profile portrait of man in wax on blue ground.

10.00

J. W. Kaldenberg

460—WAX MEDALLION

Italian. Seventeenth Century. Relief profile portrait in colored wax of woman in Seventeenth Century cos-

160.00

Geo. W. Pratt

tume, lace lappet over head. Italian brocaded velvet bodice. Set with pearls, turquoise, rubies and with gold chain around neck.

Diameter of Medallion, $3\frac{1}{4}$ inches; Frame, 6 inches square.

461—WAX PORTRAIT

Mrs. A. A. Anderson

Italian. Seventeenth Century. Relief portrait in red wax of an Austrian archduke. Inscribed, "Erzherzog v. Estrich."

42.50

5 inches by $4\frac{1}{4}$ inches.

462—WAX MEDALLION

M. R. Hearsh

Italian. Eighteenth Century. Profile portrait bust of woman in wax, mounted on slate. Shows traces of original gilding. Inscribed "Francesca Particappa." Signed "G. P. L., 1713." In wooden frame painted in gold, red, green and brown.

30.00

Diameter, $5\frac{1}{2}$ inches.

463—WAX MEDALLION

Miss T. Willbour

Italian. Nineteenth Century. Profile portrait in wax of Camillo Domenico in old gilt frame. An exceptional piece of modelling.

140.00

Diameter of Medallion, 5 inches.

464—PORTRAIT MEDALLION

J. M. Haven

English. Eighteenth Century. Relief profile in wax of William Pitt.

15.00

Diameter, $4\frac{1}{2}$ inches.

465—WAX MEDALLION

Mrs. Eldredge

Italian. Seventeenth Century. Oval seal in yellow wax. Taken from a Papal Bull of Innocent XII. Relief on obverse of Agnus Dei, on reverse of S. Venantius. Dated 1690.

12.50

7 inches by 4 inches.

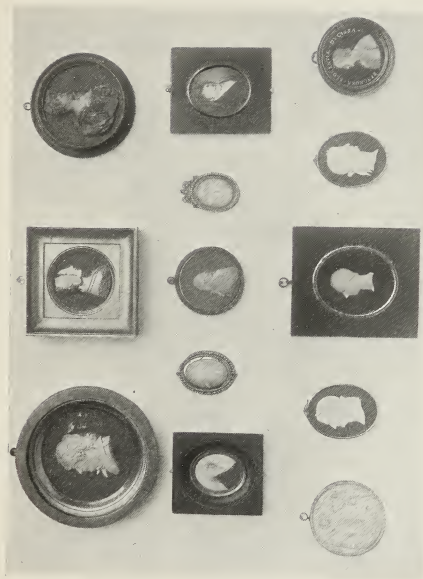
466—WAX SEAL

h

h

Italian. Sixteenth Century. Seal in colored wax from Papal Bull. On obverse, portrait of Pius V., in the

8.00



463

425

381 "a"

471

460

475

464

381

471

462

430

454

ANTIQUE MINIATURES.

first year of his pontificate (1566). On reverse, Agnus Dei. In gilt frame.

Length of Seal, 5¾ inches.

467—WAX PORTRAIT

M. J. Walter

80.00

English. Sixteenth Century. Circular colored wax relief medallion. Portrait of woman in red bodice and blue mantle, with necklace of seed pearls. In old pear-wood frame.

Diameter, 7 inches.

468—WAX MEDALLION

Mrs. J. N. Howe

25.00

Italian. Sixteenth Century. Circular shape. Profile portrait of Maria dei Medici in colored wax of woman in elaborately ruffed collar.

Diameter, 4 inches.

469—PORTRAIT MEDALLION

Mrs. A. A. Anderson

30.00

Italian. Nineteenth Century. Pink wax mounted on slate. Profile Victor Emanuel I. By Andrea Galaisi. Signed. In wooden frame.

Diameter, 7¼ inches.

470—RELIEF MEDALLION

Mrs. James M. Larvton

17.00

Italian. Sixteenth Century. In white wax on slate background, St. George and the Dragon.

Diameter of Medallion, 2¼ inches.

471—PAIR CAMEO MEDALLIONS

Mrs. Museum of Art

16.00

Old Wedgwood. Oval relief profile portraits, "Domitian and Caius Cæsar." In cream-colored waxen jasper-like body on *Rosso Antici* ground. These are of very early date, prior to the Bentley partnership. According to Rathbone, these medallions (some seven or eight in all) were never marked.

3¾ inches by 2½ inches.

472—MEDALLION

English. Nineteenth Century. Armorial relief in

7.00

472A - medal

472B - locket

Mrs. E. C. Moen

form of a seal with the arms of Great Britain and Ireland. *Terre de pipe* body, with trace of gilding.

Diameter, 4 inches.

473—PORTRAIT MEDALLION

25.00

Sèvres. Circular relief in white biscuit ware. Portrait of Princess, surrounded by wreath of roses in high relief, and inscribed "Adelaide" in incised script.

Diameter, 6½ inches.

474—MINIATURE FRAME

25.00

Italian. Nineteenth Century. Of modern Genoese filigree work.

Diameter, 6½ inches.

475—MEDALLION

Italian. Sixteenth Century. Bronze relief portrait of Pius V. Shows traces of gilding.

Diameter, 3½ inches.

476—ENGRAVED PORTRAIT

32.50

English. Eighteenth Century. Stipple engraving by Wellman, after a drawing by Longacre of Houdin's "Bust of Benjamin Franklin." Contemporary ormolu frame.

3 inches by 2½ inches.

30.00 - 477A - Frame of Medallions - B. B. Alexander

OLD PRINTS AND ENGRAVINGS

COLORED AND UNCOLORED

477—ENGRAVING

16.00

English. Eighteenth Century. Stipple engraving, "Madonna and Child." Contemporary carved walnut wood frame.

7 inches by 9 inches.

478—ENGRAVING

26.00

English. Eighteenth Century. Oval stipple engraving.

B. B. Alexander

ing in colors of woman in Sixteenth Century costume.
Modern gilt frame.

7 inches by 5½ inches.

479—OIL PAINTING ON CANVAS

C. B. Alexander

40.00 Allegorical group of four females, one with wreath of victory. Signed "Tom Blanchet, 1650." In octagonal Venetian frame of tortoise-shell.

6 inches by 5 inches.

480—OIL PAINTING

Mrs. W. H. Crocker

55.00 Italian. Eighteenth Century. Oval. "Ancient Ruins with Figures." By Giovanni Antonio Panini (1695-1768). Black frame.

7 inches by 5 inches.

481—ENGRAVING

Mrs. A. A. Anderson

15.00 English. Eighteenth Century. Oval. Stipple in black, after Angelica Kauffmann, by G. A. S. and I. G. Facius. "Sappho Composing an Ode to Venus." Modern black frame.

14 inches by 10¼ inches.

482—ENGRAVING

Mrs. Elsie de Wolfe

14.00 French. Eighteenth Century. Oval. Line engraving colored. "Lace-Making." Old glass mount and frame.

3 inches by 4¾ inches.

483—ENGRAVING

Mrs. J. R. Steers

22.50 English. Eighteenth Century. Oval. Stipple engraving in colors. Portrait of George III. After painting by Coffin. Engraved by J. Jones. Modern gilt frame.

5 inches by 6½ inches.

484—ENGRAVING

C. B. Alexander

12.50 Italian. Eighteenth Century. Laura Malvetin (d. 1758), after painting by D. Pedrini. Old brass frame.

- 485—CRAYON DRAWING *Mrs N. B. Crocker*
 6.00 Mirror and metal frame.
- 486—ENGRAVING *Elie de Melle*
 9.00 French. Eighteenth Century. Oval. Line engraving colored. "Catherine at the Tomb of Werther."
 Glass mount. Gilt frame.
 3 inches by 4½ inches.
- 487—WATER-COLOR *Geo. H. Pratt*
 18.00 Italian. Nineteenth Century. Copy in gouache of the "Rape of Europa," by Domenici Zampieri (1581-1641), commonly called Domenichini. Circular carved wood and gilt frame.
 Diameter, 9 inches.
- 488—ENGRAVING *C. B. Alexander*
 9.00 English. Eighteenth Century. Oval. Stipple engraving in color of female head. Modern black frame.
 7 inches by 8¾ inches.
- 489—ENGRAVING *Mrs. F. B. Hale*
 6.00 Italian. Eighteenth Century. Line engraving on copper of "Ariadne," after an antique marble by J. Vitalba. Published 1776.
 9 inches by 7¼ inches.
- 490—ENGRAVING *David Belasco*
 12.00 English. Eighteenth Century. Circular stipple engraving in colors, "Death of Eloisa."
 Diameter, 11 inches.
- 491—ENGRAVING *Mrs. Jas. M. Lawton*
 13.00 English. Eighteenth Century. Stipple engraving in red. "Hebe," after Angelica Kauffmann, by Bartolozzi. Modern gilt frame.
 8¾ inches by 6¾ inches.

492—ENGRAVING

Mrs. J. R. Steers

8.00

English. Eighteenth Century. Line engraving portrait of Josiah Wedgwood, after Sir Joshua Reynolds, by J. T. Wedgwood. Published 1841. Black frame.

9½ inches by 6 inches.

493—ENGRAVING

Mrs. Cooper Hewitt

14.00

English. Eighteenth Century. Mezzotint in colors. "Duchess of Devonshire." Dated 1782. Modern gilt frame.

9 inches by 6¾ inches.

494—ENGRAVING

David Belasco

38.00

English. Eighteenth Century. Oval stipple engraving in brown of "Shakespeare's Tomb," after Angelica Kauffmann, by A. Poggi. Old mahogany and gilt frame.

10 inches by 12½ inches.

495—ENGRAVING

Mrs. V. B. Crocker

25.00

English. Eighteenth Century. Stipple engraving in color. "Woman Writing." Black frame.

10 inches by 12½ inches.

496—ENGRAVING

Mrs. Jas. M. Lawton

8.00

English. Eighteenth Century. Oval stipple engraving in red. After Angelica Kauffmann, by Bartolozzi. "Cordelia." Published 1784. Brown frame.

12 inches by 10½ inches.

497—WATER-COLOR

W. A. Jenner

7.00

Italian. Nineteenth Century. Copy in gouache of the "Aurora," of Il Guercino. [G. F. Barbieri. (1591-1660.)] In old black and gilt frame.

16 inches by 9 inches.

498—ENGRAVING

Mrs. Thayer

7.00

English. Eighteenth Century. Mezzotint engraving

in colors. "Princess Mary," after Hoppner, by Caroline Watson. Published in 1785. Rosewood frame.

8¾ inches by 6½ inches.

499—WATER-COLOR

N. A. Jenner

Italian. Nineteenth Century. (Copy in gouache of one of Raphael's frescoes in the Loggia of the Vatican.

15.00

14 inches by 12½ inches.

500—ENGRAVING

A. M. Hayes

English. Eighteenth Century. Stipple engraving in brown. "Winter," after F. Wheatley, by Bartolozzi. Black and gold frame.

12.50

7 inches by 9¼ inches.

501—ENGRAVING

N. A. Jenner

English. Eighteenth Century. Colored stipple print by Rovi, after Cipriani. Allegorical and classical subject. "Cupid with Sphinx and Pegasus." Modern gilt frame.

22.50

20½ inches by 9¾ inches.

502—ENGRAVING

Mrs. F. Chase

English. Eighteenth Century. Stipple engraving in colors. "Lodona," after Maria Cosway, by Bartolozzi. Mahogany and gold frame.

13.00

17¾ inches by 13½ inches.

503—ENGRAVING

Mrs. Jas. M. Lawton

English. Eighteenth Century. Mezzotint in color, after George Morland, by Gauguin. "The Dancing Dogs." Modern black frame.

20.00

20 inches by 14½ inches.

504—ENGRAVING

h h h h

English. Eighteenth Century. Mezzotint in color, after George Morland, by Gauguin. "Guinea Pigs."

17.50

19 inches by 14 inches.

505—ENGRAVING

English. Eighteenth Century. Stipple engraving in color by Bartolozzi, after Rev. W. Peters. "Spirit of a Child Arrived in the Presence of the Almighty." In modern mahogany frame.

22 inches by 15½ inches.

506—FAN MOUNT

Italian. Eighteenth Century. Painted in gouache on vellum in three divisions. After a Herculeanum fresco with subjects of Satyrs and Nymphs.

Width, 18 inches.

507—PART OF FAN MOUNT

French. Nineteenth Century. Portion of fan mount of Empire period. Stipple engraving in colors of "Mercury Bringing the Infant Hercules to the Nymphs of Nysa." In ebonized frame.

Width, 7 inches.

508—SAMPLER

English. Eighteenth Century. Needlework sampler worked by Mary Sevestre. Aged ten years in 1797. Gilt frame.

15 inches by 11½ inches.

509—SAMPLER

English. Nineteenth Century. Needlework sampler worked by Johnson in 1815. Mahogany frame.

16½ inches by 13 inches.

510—OIL PAINTING

English. Nineteenth Century. Painting in oil by G. Vincent (1796-1831). Subject, "Soldiers Billeted in Cottage." Gilt frame.

13½ inches by 12 inches.

511—OIL PAINTING

French. Eighteenth Century. Portrait of a young

Mrs Cooper Hewitt

u F. Otto

Mrs. N. H. Crocker

Miss A. Carpenter

Mrs. Garreton

Miss J. Willbourn

32.50

22.50

5.00

47.50

35.00

45.00

25.00

girl in costume of the First Empire period, with a filet of pink ribbon in her hair.

13 inches by 16½ inches.

Leventritt Co. Inc.

512—OIL PAINTING

52.50

Dutch. Seventeenth Century. Flower-piece. Roses and other flowers in vase. Attributed to Jacob Walocapelle. Old carved wood frame.

25½ inches by 20 inches.

Mrs Garret

513—OIL PAINTING

62.50

Dutch. Seventeenth Century. Portrait of a woman in lace cap and with deep collar trimmed with lace. Girdle and knots to dress of pale green silk ribbon. Attributed to B. van der Helst (1613-1670). Painted on panel. Has been re-cradled.

514—OIL PAINTING

78.00

Italian. Nineteenth Century. Allegorical figure, "Poesy," after the original by Carlo Dolci in the Cortini Palace, Rome. In carved wood frame, decorated with miniature medallion portraits of the great painters.

16 inches by 21 inches.

M. G. Fox

515—OIL PAINTING

70.00

Dutch. Seventeenth Century. "Peacock and Ducks alarmed by a Serpent." Attributed to and possibly of the school of Melchior de Hondecoeter (1636-1695). Unframed.

Leventritt Co. Inc.

38½ inches by 29 inches.

516—OIL PAINTING

105.00

Italian. Seventeenth Century. Portrait of Count Maré Antonio Mozzi, a member of the Accademia del la Crusca. Boldly carved black and gilt wood frame. From the collection of Count Adolfo Mozzi del Garbo.

Mrsi S. Nailbow

34 inches by 28 inches.



991

514

994

937

SATINWOOD AND LACQUER FURNITURE.

THIRD AFTERNOON'S SALE

THURSDAY, NOVEMBER 18TH, 1909

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

A COLLECTION OF AUTHENTIC ANCIENT EGYPTIAN JEWELS IN FAIENCE, STONE AND THE PRECIOUS METALS

531—NECKLACE

Eleventh Dynasty. 2100-2000 B.C. Strand of forty-five glazed faience beads, of lotus flower form. These are of the finest earthenware body and covered with a turquoise glaze now somewhat subdued in brilliancy by having lain amidst the saline mud of the Nile slopes for some four thousand years. A similar strand in the Haskell Museum at the University of Chicago and in Cairo Museum.

Mrs. Garretson

532—NECKLACE

Eleventh Dynasty. 2100-2000 B.C. Strand of twenty-three flattened Carnelian beads separated by small beads in the same materials. In a well-known bas-relief of King Antef, that monarch is seen wearing a single strand of such beads about his neck. Type rare at this period, being more generally used under the Kings of the following or Twelfth Dynasty. A strand somewhat similar in the Museum at the University of London, Dr. Flinders Petrie's collection. Exceedingly rare.

G. R. Mc Butcher

120.00

125.00

Mrs. Garretson

533—BEADS

Eleventh-Twelfth Dynasty. 2100-1788 B.C. Round and swelling cylindrical beads ending in lotus buds, fine white earthenware covered with a thin vitreous glaze of brilliant turquoise-blue and separated by round hard stone beads of the sard. Purchased from Brugsch Pasha, formerly Assistant Director of the Cairo Museum. The paste of the long beads is so remarkable that it closely approaches porcelain. Exceedingly fine and so far as known unique.

210.⁰⁰

534—BEADS

Dr. Wilkine

Twelfth Dynasty. 2000-1788 B.C. A truly remarkable strand of beads composed of the finest sard and carnelian ball-beads and bottle-shaped pendants, separated by minute flattened beads of the same materials. Similar strand in the Louvre, British and Leyden Museums.

130.⁰⁰

535—BEADS

Mrs. E. C. Scheteler

Twelfth Dynasty. 2000-1788 B.C. A strand of globular beads of dense red earthenware covered with a rich turquoise-blue glaze of peculiar brilliancy, and separated by minute disk beads of the same material.

175.⁰⁰

536—BEADS

Dr. Wilkine

Twelfth Dynasty. 2000-1788 B.C. Forty-two of the globular amethysts of the early Middle Empire, having a scarab of the same material and period at centre. With the exception of the gold beads on either side of this scarab, which are of the Saitic Period, all the barrel-shaped gold beads are of the period. The famous Dahshur finds of 1894-5 yielded a strand of these deep-toned amethysts, which to-day can no more be found in either shops or bazaars.

270.⁰⁰

537—BEADS

Mrs. Cook

Twelfth Dynasty. 2000-1788 B.C. One of the rarest

195.⁰⁰

and most beautiful necklaces that has ever left the banks of the Nile. It consists of pendants of fish, lotus and amphora forms wrought in fine gold, turquoise-colored glass, black and white diorite-lapis, carnelian and sard. A jasper scaraboid mounted at centre is set in a fundu of pure gold. A museum piece.

538—BEADS

E. N. McCutchen

73-00 Twelfth Dynasty. 2000-1788 B.C. A strand of the richest Egyptian rose carnelian and sard with pendants in the same materials. Beads such as these are extremely rare, even in Egypt.

539—BEADS

Mrs Garretson

95-00 Twelfth Dynasty. 2000-1788 B.C. An exquisite strand of minute ball-beads in lapis and blue-glazed faience interspersed with small barrel-shaped beads of pure gold. The only other example of this form, so far as is known, forms one of the strands of jewels found in 1895 by de Morgan during his excavations at Dahshur, and now in Cairo Museum. This may perhaps be a part of that strand.

540—BEADS

E. N. McCutchen

105-00 Twelfth Dynasty. 2000-1788 B.C. A long chain composed of fifty-six sard beads interspersed with pendant amphoræ in the same material, gold cylindrical beads (Saitic), and a pendant figure of a lion in carnelian. One of the richest strands of bead material and well exemplifying the taste and skill of the artist who flourished some four thousand years ago.

541—BEADS

Miss E. M. Clark

35-00 Twelfth-Eighteenth Dynasty. 2000-1350 B.C. A chain of disk-shaped sard and carnelian beads of peculiar richness of color.

542—BEADS

Mrs. H. L. Eno

95.00

Twelfth Dynasty. 2000-1788 B.C. A strand composed of mingled carnelian, sard, garnet and polished hematite (pure iron ore), the latter a favorite ornament at this time. Many of these beads have been found at Abydos, from which place these may well have come.

543—BEADS AND PENDANTS

G. N. MacCutcheon

85.00

Twelfth Dynasty. 2000-1788 B.C. Representing a splendid collection of Heart Amulets and so-called Pillars of Osiris (Tats), minute gold beads and other material in sard and carnelian. The large heart at centre is in rock crystal, a heart amulet being a favorite pendant among the Egyptians from the very dawn of their history. A huge stone heart was often placed within the cardiac cavity during the embalmment of a mummy that it might surely exist during the time allotted before the hoped-for resurrection. The naive Egyptian inscribed such, "The heart of my mother, the very heart my mother gave me," which huge piece of stone, on being weighed at the judgment of the deceased before Osiris, naturally tipped the scales in his favor.

544—BEADS

Mrs. C. H. Ludington Jr.

50.00

Twelfth Dynasty. 2000-1788 B.C. A strand of garnets and gold interspersed at intervals with pendants of lotus flowers, fly and amphoræ in sard and carnelian. Large gold bead at centre dates from the Saitic Period. A strand somewhat similar in Dr. Flinders Petrie's Collection in London.

545—BEADS

W. E. Bailey

45.00

Twelfth Dynasty. 2000-1788 B.C. A strand of mingled garnet and gold with a large gold bead at



542
544
536
532
535

ANCIENT EGYPTIAN NECKLACES.

centre, dating from the Saitic Period. Very rich material and rare.

546—BEADS

Mrs. T. Wilbow

100.00 Eighteenth Dynasty. 1580-1350 B. C. Composed of sard beads interspersed with nofer or "happiness" signs in electrum (gold and silver alloy) and figures of divinities, flowers, amphoræ and scarabs in faience in the richest turquoise-blue of the El-Amarna type. The latter may be dated to the reigns of Amenhotep III. or IV. The electrum beads are of a somewhat later period, dating from Saitic days.

547—BEADS

G. W. Mc Butcher

50.00 Eighteenth Dynasty. 1580-1350 B.C. A strand of mingled sard, garnet and gold oat-beads and openwork beads. The oat-beads are of the thinnest gold-leaf spread upon pottery biscuit or some similar substance. The openwork beads are Saitic, about 1000 B.C.

548—BEADS AND PENDANTS

Mrs. T. B. Rosworth

100.00 Eighteenth Dynasty. 1580-1350 B.C. Composed of turquoise-blue faience cylinders, gold oat and cylindrical beads (Saitic) and a series of ring-bezels from the funerary rings in use at this period, and to-day so rarely found intact. The designs found upon the bezels are floral or else represent the name of some great Pharaoh of the day such as Amenhotep III., the husband of Queen Thiy, Thothmes and Ay, one of the last of the Eighteenth Dynasty monarchs. The fish pendant at centre is rare both for form and color, and all represent the beautiful blue glazed faience of the days of the latter Amenhoteps at their best. A most effective necklace.

549—BEADS

Period Amenhotep IV. Eighteenth Dynasty. 1450 B.C. A glowing strand of the brightest turquoise-blue faience, being composed of minute disk-beads and pendants, representing lotus, amphoræ, scarab, a divinity, and a crocodile. A fine example of the Amarna ceramists.

45.00

Mrs. Jas. M. Lawton

550—BEADS

Eighteenth Dynasty. 1580-1350 B.C. An example of the various materials and forms found at a certain site in close proximity to Thebes. This spot, Tunch, is, or rather was, famed for the exquisite beads formerly to be found there, though all are now gone and the site exhausted. In this strand, forms consist of hawks, ba-birds or souls of the deceased in bird form, amphoræ, hands, hippopotamus heads, monkeys, lions and sacred eyes interspersed with flat, cylindrical and oat-shaped beads, the whole in beryl, amethyst, garnet, carnelian and sard.

90.00

B. W. McCutchen

551—BEADS

Eighteenth Dynasty. 1580-1350 B.C. A strand of the richest turquoise-blue faience flat and boat-shaped beads hailing from Tel-el-Amarna, and attributable to the reign of Amenhotep the Fourth. This site is also now exhausted.

45.00

552—BEADS

Eighteenth Dynasty. 1580-1350 B.C. A beautiful strand of mingled jasper, carnelian and sard, composed of amphoræ, boat and disk-shaped beads, and attributable to the period of Amenhotep the First, one of the great monarchs of the New Empire.

40.00

Mrs. E. C. Bodman

553—BEADS

Eighteenth Dynasty. 1580-1350 B.C. A strand of

50.00

Mrs. Jas. M. Lawton



554

555

ANCIENT EGYPTIAN NECKLACES.

blue glaze faience beads of almost inconceivable thinness. According to the monuments these were worn about the neck above the large flat pectoral of beads called the nub-necklace.

554—BEADS

Dr. Wilkies

Eighteenth-Twentieth Dynasty. 1580-1200 B. C.

90.⁰⁰ A tastefully composed necklace, consisting of pendants in the form of the goddess Nephthys within her shrine in blue glazed faience openwork, together with figures of the god Shu in carnelian and separating beads in carnelian and sard. Very rich.

555—BEADS

260.⁰⁰ Eighteenth-Twentieth Dynasty. 1580-1200 B.C. A unique necklace of the richest blue glazed faience in the shape of detached lotus petals and a form that usually terminated the great pectoral seen on statues of gods and kings.

556—BEADS

Mrs. R. C. Veit

35.⁰⁰ Twelfth-Eighteenth Dynasty. 2000-1350 B.C. A necklace composed of carnelian pendants, round sard beads of a peculiarly rich amber tone, shrines of blue faience openwork, dating from the Eighteenth Dynasty, and a central pendant and other globular drops in purest gold. The last belong to a later period, being Greek.

557—BEADS

Dr. Wilkies

50.⁰⁰ Eighteenth Dynasty. 1580-1350 B.C. A strand of globular garnets, flat blue faience and uræus-shaped pendants having a centre in the form of a gold rosette dating from the Saitic Period.

558—BEADS

Mrs. Leonard

40.⁰⁰ Eighteenth Dynasty. 1580-1350 B.C. A rich neck-

lace composed of amphoræ-shaped pendants, sacred eyes (uchats) in carnelian and jasper and ball-beads of sard. A pure gold uchat dating from the Saitic period ornaments the middle.

559—BEADS

60.00 Mrs. Jas. M. Lawton
Eighteenth Dynasty. Period Amenhotep IV. A strand of the famous Tel-el-Amarna faience, fruit and flower forms, in the rich and unusual colors of that wonderful epoch.

560—BEADS

50.00 Mrs. A. A. Anderson
Eighteenth Dynasty. Period Amenhotep IV. Similar to the preceding.

561—BEADS

35.00 Mrs. Jas. M. Lawton
Eighteenth Dynasty. Similar to the preceding.

562—BEADS

30.00 E. R. McCutchen
Eighteenth Dynasty. Similar to the preceding.

563—BEADS

30.00 Mrs. Garretson
Eighteenth Dynasty. Similar to the preceding.

564—BEADS

35.00 E. R. McCutchen
Nineteenth-Twentieth Dynasty. 1350-1090 B.C. A necklace of carnelian ball-beads and pendants of deep blue glazed faience representing the god Bes (Bacchus) and the goddess Nephthys. The gold beads are of the Saitic Period.

565—BEADS

55.00 W. E. Bailey
Nineteenth-Twentieth Dynasty. In 1350-1090 B.C. A strand of the richest flat disk blue glazed faience beads interspersed with cylindrical and boat-shaped beads in the same style though an even more brilliant tone.



534

557

540

ANCIENT EGYPTIAN NECKLACES.

566—BEADS

Mrs Leonard

Twentieth Dynasty. 1200-1090 B.C. Part of a pectoral of rich blue and black glaze faience beads of flat cylindrical and disk, barrel and star shapes. From Dêr-el-Bahri.

25.00

567—BEADS

Mr. C. B. Ludington

Twentieth Dynasty. 1200-1090 B.C. Composed of minute flat disks in blue glazed faience, figures of deities in the same material and four square pendants of faience inlaid with red glass and gold dating from the Twenty-sixth Dynasty. 663-525 B.C.

20.00

568—BEADS

E. J. McEntee

Eighteenth-Twentieth Dynasty. 1580-1090 B.C. A necklace composed of faience and sard beads and carnelian pendants, having a green glazed figure of the goddess Bast of Bubastis at centre.

55.00

569—BEADS

Mrs. J. M. Lawton

Nineteenth-Twentieth Dynasty. 1350-1090. A pectoral ornament composed of blue glazed faience beads. Sometimes a canopy of this form enfolded the outer wrapping of the mummy.

20.00

570—PENDANT

Mrs. Samuel Antenne

Nineteenth-Twentieth Dynasty. 1350-1090. Of the richest blue glazed faience, this pendant is moulded with the face of the pleasure-loving god Bes. A rare example of the true Egyptian blue.

35.00

571—A SCARAB

H. C. Watson

Nineteenth-Twentieth Dynasty. 1350-1090. A blue and black glazed scarab inscribed with wishes for all good things, that is to say, "the oblation which the king is accustomed to grant, that may be vouchsafed."

15.00

572—PENDANT

5.00

Eighteenth-Twentieth Dynasty. 1580-1090 B.C. Of deep-blue lapis lazuli, obelisk form, the piece is engraved with a design representing the Sungod at mid-day, the hawk-headed god Ra of Heliopolis.

L. N. Mc Cutchen

573—PENDANT

27.50

Twenty-sixth Dynasty. 663-535 B.C. Of finest green glazed faience, this dainty pendant, in the form of a *menat*, is decorated with openwork figures of Nephthys between two sistra, and Horus (below) between winged uræi. Menats formed necklace centres or counterpoises and were rattled at feasts and festivals as signs of rejoicing.

Mrs. J. H. Bosworth

574—STRAND OF BEADS

105.00

Twenty-sixth Dynasty. 663-525 B.C. Composed of cylindrical beads, scarabs, hearts, tats and gods as pendants, and a large plaque as central pendant, the whole in rich blue lapis lazuli. In low relief on plaque is a standing figure of the lion-headed goddess Nephthys with lotus staff. Necklace has been recently mounted on silver gilt. Very unusual and rare. This period represents the Renaissance of art in Egypt when for a time many beautiful things were made.

Dr. Williams

575—BEADS

65.00

Twenty-sixth Dynasty. 663-525 B.C. A strand composed of carnelian beads, jasper and sard amphora and lotus-shaped drops, and pendants in finely glazed faience representing the tat or trunk of the tree in which was hidden the body of Osiris. One pendant represents the hawk-headed god Ra of Heliopolis.

Mrs. Jas. M. Lawton

576—BEADS

40.00

Twenty-sixth Dynasty. 663-525 B.C. A necklace composed of oat-shaped and disk-shaped faience beads

L. N. Mc Cutchen

in blue and gray, formerly part of a resille or net which covered the mummy.

577—BEADS AND PENDANTS

Mr. Wilknie

Twenty-sixth Dynasty. 663-525 B.C. Formed of purest gold and silver, this strand is composed of amphoræ, jackal, ape, fly, fish, shell, serpent and ball shaped pendants, many of which forms have descended from the earliest period of Egyptian history.

55.00

578—BEADS

h

h

Eighteenth Dynasty. 1580-1350 B.C. Small and large globular sard and carnelian beads interspersed with rich blue faience pendants representing the goddess Nephthys seated and the god Bes playing upon a tambourine. Scarab pendant at centre is of the Saitic Period.

60.00

579—BEADS

Mrs. S. Antermeyer

Eighteenth Dynasty. 1580-1350 B.C. A remarkable strand of rich wine-colored garnets, interspersed with gold barrel beads. Gold drops are modern.

80.00

580—BEADS

Mr. Wilknie

Twenty-sixth Dynasty. 663-525 B.C. A series of oat-shaped and circular beads in emerald, sard, lapis lazuli and gold, separated by square plaques of lapis, emerald and gold. Gold ball-shaped drop at centre. Part of a huge resille which covered the mummy of a princess of the period. Similar in Cairo Museum.

180.00

581—BEADS

Mrs. A. A. Anderson

Twenty-sixth Dynasty. 663-525 B.C. An exquisite strand of pendant amphoræ in sard and iridescent glass separated by globular beads in gold and sard. A golden disk of the Sungod at centre. One of the richest and rarest necklaces in the collection.

170.00

582—BEADS

60.00

Eighteenth Dynasty. 1580-1350 B.C. A strand of garnet beads interspersed with beryl and having at centre a lotus column pendant also in beryl.

L. W. Mc Bratton

583—BEADS

30.00

Eighteenth Dynasty. 1580-1350 B.C. A strand composed of globular and cylindrical sards, chalcedony and alabaster interspersed with pendants in jasper, alabaster and sard.

Mrs. Leonard

584—BEADS

25.00

Eighteenth Dynasty. 1580-1350 B.C. A rich strand of sards with drops in the form of cynocephalus apes in the same material.

585—BEADS

40.00

Nineteenth-Twenty-second Dynasty. 1350-945 B.C. A strand of ball and disk-shaped blue faience beads interspersed at centre with two pendant menats, amphoræ and a square plaque moulded with design of the god Ra seated supported by winged urai.

Miss Edith Norton

586—BEADS

25.00

Nineteenth-Twentieth Dynasty. 1350-1200 B.C. Cylindrical sard and disk-shaped blue faience beads, with a rich blue faience uchat (Sacred Eye of Horus) at centre.

Mr. Wilkins

587—BEADS

15.00

Eighteenth Dynasty. 1580-1350 B.C. A strand of globular garnets, having a rounded central bead in beryl inscribed with wishes for "A Happy Opening of the New Year."

Mrs. Geo. M. Lawton

588—BEADS

55.00

Eighteenth Dynasty. 1580-1350 B.C. Globular

Frank B. Scott

and oat-shaped beads in amethyst, garnet and beryl interspersed with drops of scarab, lotus column and heart-shaped forms in beryl.

589—BEADS

38.00 Twenty-sixth Dynasty. 663-525 B.C. Blue faience disk-shaped beads and lotus pendants.

Mrs. Leonard

590—BEADS

20.00 Twenty-sixth Dynasty. 663-525 B.C. Double beads in blue glazed faience from the Forman Collection. Thebes, 1860.

J. C. Livingston

591—BEADS

45.00 Coptic. Second-Third Century A.D. A strand of amethyst, rock crystal and gold beads, the latter perhaps Greek.

Mrs. V. C. Stokes

592—BEADS

65.00 Eighteenth Dynasty and Roman. 1580-30 B.C. A necklace composed of emeralds, garnets and gold beads, many of the emeralds of hawk form.

Mr. Kyatt

593—BEADS

80.00 Roman-Egyptian. Circa 30 B.C. Composed of large Egyptian emeralds, amethyst and gold. Exceedingly rich.

Mr. Vailkenie

594—BEADS

70.00 Greco-Egyptian. Sixth Century B.C. Of inlaid glass beads interspersed with globular and openwork gold. From the Fayum. Rare.

Mrs. T. H. Bosworth

595—BEADS

90.00 Roman-Egyptian. Circa 30 B.C. Composed of rich Egyptian emeralds with emerald figure of the god Bes at centre mounted on gold chain.

Mrs. T. Walbourn

596—BEADS

55.00

Roman-Egyptian. Circa 30 B.C. An exquisite strand of mingled pearls, emeralds, amethyst and glass, mounted in gold.

Mrs. Garretson

597—BEADS

100.00

Roman-Egyptian. 30 B.C. Of cylindrical inlaid glass, sard and gold beads, having a heart amulet in rich red jasper at center.

Dr. Milkens

598—BEADS

60.00

Late Imperial Roman. Third-Fourth Century A.D. Composed of inlaid glass beads separated by gold disks and openwork plaque from which depend hollow gold pomegranates. Lion head clasp. Illustrated in the Catalogue.

Mrs. Brook

599—UCHAT PENDANT

10.00

Eighteenth-Twentieth Dynasty. 1580-1200 B.C.

Mrs. S. Untermeyer

601—UCHAT

6.00

Glazed blue faience.

C. W. Mc Cutcher

602—UCHAT

Sard.

" " "

603—UCHAT

Gold. Twenty-sixth Dynasty. 663-525 B.C.

604—THREE SIMILAR TO THE PRECEDING

6.00

605—BEADS

110.00

Twelfth-Eighteenth Dynasty. 2000-1580 B.C. A rich strand of pale purple amethyst composed of globular beads, scarab, monkey and hawk pendants.

Mrs. Kyatt
Miss E. C. Schetler

606—BEADS

Mrs. Geo. T. Blise

60.00

Roman Period. 30 B. C. Composed of rich amethyst beads, scarabs and a central heart-shaped pendant.

607—BEADS

Mr. Wilkins

50.00

Roman Period. 30 B.C. Composed of sapphire-blue and gold glass beads. A Uchat Eye in blue and white glass at centre.

608—BEADS

Mrs. Eldredge

30.00

Roman Period. 30 B.C.

609—A STRAND OF RICHLY INLAID GLASS BEADS

Mrs. A. Carpenter

95.00

A strand of Egyptian sard and carnelian beads, scarabs and plaques mounted on a chain of modern eighteen carat gold. Stones are from the Twelfth to Eighteenth Dynasties. 2000-1350 B.C.

610—PENDANT

W. E. Bailey

21.00

Twenty-sixth Dynasty. 663-525 B.C. Of pure gold made in the form of a disk-headed vulture. Has been inlaid with glass pastes, now disintegrated.

611—PENDANTS

Mr. Wilkins

12.00

Twenty-sixth Dynasty. 663-525 B.C. Gold jackal and cynocephalus ape.

612—PENDANT

Mrs. Eldredge

6.00

Twenty-sixth Dynasty. 663-525 B.C. A crystal disk mounted in gold.

613—FIGURE OF APOLLO

M. F. Savage

10.00

Greek. Third-Fourth Century B.C. Figure made of a nugget of pure gold. From the Delta.

614—GOLD CHAIN

Mr. Wilkins

26.00

Roman-Egyptian. 30 B.C. Composed of ten inter-

twined strands of pure gold. Ram-headed clasp.
Rare.

Mrs C H Ludington Jr
615—VARIOUS EGYPTIAN AMULETS

17.50 Eighteenth-Twenty-sixth Dynasty. 1580-663 B.C.

616—AMULETS

8.00 Similar to the preceding.

617—BEADS

40.00 Syrian. Third-Fourth Century B.C. Composed of rich amethyst beads and thin gold over composition.

618—GLASS BEADS

65.00 Greek. First-Second Century B.C. A strand of deep blue ball and cylindrical-shaped beads interspersed with circular medallions ornamented with designs of lions and gazelles, and lions moulded in the glass, the latter richly iridescent. Syria.

619—GLASS BEADS

90.00 Greek. First-Second Century B.C. Of cylindrical or globular shape, the beads are in blue, purple and pale-green glass, and covered for the most part with an exceedingly rich glow of opalescent iridescence. Syria.

620—GLASS BEADS

15.00 Greek. First-Second Century B.C. A strand of emerald-green and dark-blue beads interspersed with drops and having the figure of a reclining lion at centre, the whole richly iridescent. Syria.

621—GLASS BEADS

12.50 Greek. First-Second Century B.C. Of pale and emerald-green, dark blue and deep purple, this strand is highly iridescent. Pendant with moulded lion at centre. Syria.

622—GLASS BEADS

Mr. Kyatt

12.50

Greek. First-Second Century B.C. Globular, cylindrical and oat-shaped beads in green, blue and purple glass, having circular pendant of lion and gazelle at centre. Syria.

623—GLASS BEADS

Mrs. E. C. Bodman

17.50

Greek. First-Second Century B.C. Large globular blue and white, smaller gold and sapphire beads, the former covered with a soft iridescence. Syria.

624—GLASS BEADS

" " " "

45.50

Greek. First-Second Century B.C. An exceedingly rich strand of brilliantly iridescent beads, having as central pendant a circular drop with moulded tortoise. Syria.

625—GLASS BEADS

Mrs. R. C. Veit

12.50

Greek. First-Second Century B.C. Richly iridescent and inlaid globular and other beads.

626—TWO BRACELETS

Dr. H. Knies

7.50

Greek. First-Second Century B.C. Of heavy brown and sapphire-blue glass. Syria.

627—TWO BRACELETS

" "

9.50

Greek. First-Second Century B.C. One in pale-green glass for a child, the other fluted and covered with a rich blue iridescence over brown. Syria.

628—A COLLECTION OF PLAQUES

Mr. Kyatt

17.50

Greek. First-Second Century. Consisting of twelve circular glass plaques used in ancient times as jewels and usually set in massive gold as a collar for the neck. Very rare and beautifully iridescent. Syria.

Mrs Garretson

629—JAR AND COVER

85.00 Eighteenth Dynasty. 1580-1350. Of rich blue glazed faience encircled with lines in black and pierced at sides and top. Doubtless from the royal tombs of Biban el Muluk, Thothmes IV. Silver stand.

630—USHABTI FIGURE

15.00 *E. N. McCutchen*
Twentieth Dynasty. 1200-1090. A funerary figure in blue and black glazed faience of a certain Taiu. Inscription reads, "Hail the Osirian Taiu, the Justified." Exceedingly rich in tone.

631—FIGURE OF A HAWK

10.00 *Brooklyn Museum*
Nineteenth-Twentieth Dynasty. 1350-1090. Of blue glazed faience; hawk wears the disk of the Sungod Ra, of whom he is the emblem.

632—BALL

12.50 " "
Nineteenth-Twentieth Dynasty. 1350-1090. Blue and black glazed faience, pierced for suspension. Possibly hung from ceilings.

633—FIGURINE

20.00 *Mrs Geo. T. Bliss*
Nineteenth-Twentieth Dynasty. 1350-1090. Representing the Cat-headed Goddess Bast of Bubastis, and made of the richest blue-green faience. The ring at back of head shows that it formed the centre-piece of a necklace.

634—FIGURINE

22.50 *Brooklyn Museum*
Saitic Period. About 1000 B.C. In the form of a bronze cat seated, the cat, as we have remarked above, being the emblem of Bast, goddess of Bubastis.

635—FROG

17.00 *M. F. Savage*
Nineteenth-Twentieth Dynasty. 1350-1090 B.C. Of coarse siliceous frit, this piece is covered with the

richest turquoise-blue glaze. The frog to the Egyptian was emblematic of the fruitfulness of the earth.

636—TILE

Mr. Wilkins

Arabic. Nineteenth Century. Of coarsely kneaded Nile mud, this tile is covered with a glaze of brilliant turquoise-blue, the material having been taken from ancient ushabti figures.

20.00

637—A FRAGMENT

M. F. Savage

Similar.

13.00

638—FIGURINE

Brooklyn Museum

Eighteenth-Nineteenth Dynasty. 1580-1205 B. C. Of finest *pâte de vert*, this pendant is fashioned in the form of the Goddess Taurt (Thoueris), a hippopotamus. Setting modern.

9.00

639—VASE AND COVER

Miss A. Carpenter

Eighteenth Dynasty. 1580-1350. A tall Hes-vase of blue glazed faience inscribed in black with the following: "The Divine God, Lord of the Two Lands, Aa-Khepera, the Justified." From the tomb of Thothmes IV., Valley of the Kings' Tombs, Thebes.

135.00

640—MODEL THROW STICK

Mrs. Garretton

Eighteenth Dynasty. 1580-1350. Blue glazed faience funerary model of a boomerang inscribed in black with the cartouche of Amenhotep III. From the Valley of the Kings' Tombs, Thebes.

35.00

Height, $10\frac{1}{2}$ inches.
Length, $4\frac{1}{4}$ inches.

641—HIPPOPOTAMUS

Eighteenth Dynasty. 1580-1350. Blue glazed faience. Very rare.

55.00

Length, $2\frac{1}{2}$ inches.

642—USHABTI FIGURE

30.00

Twenty-sixth Dynasty. 663-525 B.C. Funerary figure of a certain Overseer of the Fleet, Habu. Rich blue glazed faience inscribed with the usual formula from the Book of the Dead. Ebony stand.

Height, $8\frac{1}{2}$ inches.

643—FIGURE OF A HAWK

55.00

Eighteenth-Nineteenth Dynasty. 1580-1200 B.C. Blue glazed faience figure of Ra, the human form in this case swathed in mummy wrappings and crowned with the head of a hawk, emblem of the Sungod Ra. A golden disk once ornamented hollow in head. Silver stand.

Height, $6\frac{1}{2}$ inches.

644—LARGE UTCHAT EYE

30.00

Ptolemaic Period. 332-30 B.C. A blue and black glazed Eye of Horus, having a relief design of the Mneris Bull. From the Fayum.

Length, $5\frac{1}{4}$ inches.

645—FRAGMENT OF A BOWL

16.00

Ptolemaic Period. 332-30 B.C. Rich blue glazed faience on low foot. From the Fayum.

Width, 6 inches.

646—CANOPIC VASE-COVER

42.50

Eighteenth-Twentieth Dynasty. 1580-1090 B.C. Of painted sycamore wood, in shape of a human head. From Thebes.

Height, 8 inches.

647—WOODEN HEAD OF A HAWK

9.00

Eighteenth-Twentieth Dynasty. 1580-1090 B.C.

MISCELLANEOUS AND BRONZES

648—CHERUBINOS

Italian. Seventeenth Century. Painted terra-cotta.
 10.00 Carved wood. Formerly a portion of a Prerepio or
 "Crib."

Mrs. Garretson

649—LAMP

Old Roman. Terra-cotta, of about the Second Cen-
 10.00 tury A.D.

Height, $4\frac{1}{2}$ inches.

Mrs. Burke Roche

650—SCULPTURE

Græco-Roman. Head of Baby Faun in marble. An
 105.00 exquisite fragment which represents a comparatively
 late but attractively interesting period of Greek
 sculpture. The "patina" acquired by the marble,
 owing to its long burial below the surface, is worth
 attention. On *Rosso Antico* base. From the Castel-
 lane collection.

Length, $4\frac{1}{2}$ inches: height, $1\frac{1}{2}$ inches.

Miss A. Carpenter

651—BENITIER OR HOLY WATER FONT

Italian. Seventeenth Century. Of Copper, gilt and
 35.00 with space left for enamels which have never been
 filled in.

Head, height, 5 inches.

G. Harrington Curtis

652—CHINESE BRONZE BRAZIER

7.00 Fine patina.

Height, $8\frac{1}{2}$ inches.

Mrs. C. Lewis

653—BRONZE STATUETTE

Modern Italian. "Hoplythodrome." Reproduction in
 17.50 bronze by Angelo del Nero, the size of the original,
 bequeathed in 1798 to the University of Tübingen.
 A participant in the "Armed Man" race modelled by a
 sculptor of the Ægina school.

Height, $3\frac{1}{4}$ inches.

C. W. McButcher

Figure, height, $6\frac{1}{2}$ inches.

6.00 - 65-3 A - Compass - J. R. Steers

654—LAMP

100.00 Roman. Third Century A.D. Bronze, with fine green patina, with nine necks for lights and chains for hanging.

Diameter, 11 inches.

656—BRONZE STATUETTE

35.00 Modern Italian. "Esquiline Venus." Reduced reproduction in bronze by Angelo del Nero of the Archaic Greek marble statue, now in the Capitoline Museum, Rome. An example of "cire perdue" casting.

Height, 15 inches.

657—PAIR CANDLESTICKS

58.00 French. Eighteenth Century. Bronze figures of owls on bases of old Parian marble. Mounted in ormolu and with six cut glass hanging lusters.

Height, 10½ inches.

658—BRONZE

27.50 Modern Italian. "Cire perdue" reproduction by Angelo del Nero of the Hypnos, in the British Museum. On *Rosso Antico* base.

Height, including base, 14 inches.

659—BRONZE BUST

53.00 Modern Italian. "The Laughing Boy." "Cire perdue" bronze reproduction by Angelo del Nero from a marble original by Donatello in the Muller collection, Vienna. Cipolini *Rosso Antico* marble base.

Height, 12½ inches.

660—BRONZE BUST

30.00 Modern Italian. "David." "Cire perdue" reproduction by Angelo del Nero from the statue by Verrocchio in the Barzello Museum, Florence. *Giallo Antico* marble base.

Bust, height, 14 inches

14.00 - 661 A. - Vase	- Miss A. Carpenter
14.00 - 661 B. - "	- C. W. Mc Cutchen
11.00 - 661 C. - Mandolin	- Mrs. Burke Roche
15.00 - 661 D. - Bookbinding	- G. Harrington Curtis

G. Harrington Curtis

C. W. Mc Cutchen

Mrs. J. S. Bordoin

Mrs. Pendleton

C. W. Mc Cutchen

661—BRONZE

H. J. Beniz

French. Nineteenth Century. Statuette in bronze of "Paul," from "Paul et Virginie." By Garrier Belleuse. Signed. On marble base.

55.00

Height, 22 inches.

BOXES AND TEA-CADDIES

662—Box

C. B. Alexander

English. Nineteenth Century. Flat mahogany box for *ecarté* pack of cards. Decorated with cut steel *pointillé* design.

9.00

6½ inches by 4½ inches.

663—TEA-CADDY

F. B. Pratt

English. Eighteenth Century. Octagonal-shaped tea-caddy in tortoise-shell, with ivory inlay. Silver escutcheon and mounts.

15.00

Height, 3½ inches.

664—TEA-CADDY

h h h

English. Eighteenth Century. Tortoise-shell, inlaid with ivory and mounted in silver. In very exceptional state of preservation.

15.00

Height, 5½ inches.

665—Box

C. M. McButcher

Dutch. Eighteenth Century. Circular shape. *Papier-maché*, with marbled patterns in red and green. Silver mounts and hinge.

9.00

Diameter, 5¼ inches.

666—TEA-CADDY

A. L. Norrie

English. Eighteenth Century. Wood tea-caddy, inlaid with shell designs in holly-wood.

11.00

4 inches by 4½ inches by 4½ inches.

667—TEA-CADDY

G. Harrington Curtis

English. Eighteenth Century. Octagonal-shaped caddy in tortoise-shell and ivory inlay with silver

45.00

mounts. Decorated with Wedgwood intaglio of "Hope."

Height, $4\frac{1}{4}$ inches.

668—TEA-CADDY

50.⁰⁰

English. Eighteenth Century. Octagonal-shaped in tortoise-shell with ivory inlay. Contemporary silver mounts.

G. Harrington Curtis

669—TEA-CADDY

14.⁰⁰

English. Eighteenth Century. Octagonal shape, of Amboyna wood inlaid with satinwood.

Height, $4\frac{1}{4}$ inches.

Mrs. S. W. Tucker

$3\frac{1}{2}$ inches by $4\frac{1}{4}$ inches by $4\frac{1}{2}$ inches.

670—TEA-CADDY

50.⁰⁰

English. Eighteenth Century. "Vernis-Martin" with exquisitely painted border, ormolu and steel mounts and escutcheon and two Wedgwood cameos of "Minerva and Cupids."

B. B. Alexander

671—TEA-CADDY

20.⁰⁰

English. Eighteenth Century. Satinwood, inlaid with Amboyna wood and painted with floral decorations. Original condition.

Height, $4\frac{1}{2}$ inches.

Wm. Mitchell

5 inches by 4 inches by $4\frac{1}{2}$ inches.

672—CASKET

35.⁰⁰

Spanish. Seventeenth Century. Elaborately engraved tortoise-shell with chased mounts of white metal.

G. Harrington Curtis

8 inches by 6 inches.

673—TEA-CADDY

30.⁰⁰

Italian. Eighteenth Century. Coffin-shaped Renaissance design in ivory and tortoise-shell inlay, with two covered receptacles for tea, of white metal. Engraved brass mounts, and mirror in lid.

Mr. Lodge

7 inches by $4\frac{1}{2}$ inches.

674—Box

20.⁰⁰

English. Nineteenth Century. Heart-shaped. Wood painted with cupids.

Mrs Geo. Arents Jr.

675—TEA-CADDY

12.⁵⁰

English. Eighteenth Century. Amboyna wood inlaid with "shell" inlay in holly and colored woods.

Length, 7 inches.

Mrs. S. D. Tucker

676—TEA-CADDY

25.⁰⁰

English. Eighteenth Century. Oval-shaped satinwood inlaid with mahogany and kingwood.

8 inches by 5 inches by 4½ inches.

G. Harrington Curtis

677—TEA-CADDY

27.⁰⁰

English. Eighteenth Century. Circular form of burl walnut, upper portion inlaid with satinwood. Lined inside with old green velvet.

Length, 6½ inches; width, 4 inches.

Mrs. Robert MacLay

678—STATIONARY CABINET

12.⁵⁰

French. Nineteenth Century. Basket shape, inlaid rosewood, with brass handle.

h

h

h

10 inches by 6 inches.

679—CABINET

12.⁵⁰

Italian. Eighteenth Century. Miniature cabinet in rosewood, with ornamented *pointellé* design in steel. Six drawers and two compartments with doors. Silver keyhole, escutcheon to lock.

Width, 8½ inches; height, 7½ inches.

Mrs. Garretton

680—TEA-CADDY

12.⁵⁰

English. Eighteenth Century. Mahogany, with brass inlay. Lined with green morocco leather and with original glass tea-caddy in one of its compartments.

Mrs. Leonard

5¾ inches by 5½ inches.

681—Box

43.⁰⁰

English. Eighteenth Century. Octagonal shape, with

G. Harrington Curtis

hinged lid. Satinwood inlaid in Adam-like design in Amboyna and green and other colored hollywood. Fitted inside with tray lined with contemporary red paper and velvet.

682—Box

B. Bolton Jones $9\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

27.00

German. Seventeenth Century. Casket inlaid with various woods in geometrical design. Wrought-steel handle and original lock. Lined with modern paper.

$12\frac{1}{2}$ inches by 8 inches by 7 inches.

683—KNIFE-BOX

15.00

Red Leather G. F.

G. Harrington Curtis

684—SEWING CABINET

27.00

French. Nineteenth Century. Empire period, painted wood. Arched lifting top. Nest of drawers behind two doors. Black and white printed design, set with oval panels. Contains set of stipple prints representing "Maternal Affection." Brass ring handle at side.

12 inches by $12\frac{1}{2}$ inches.

685—CLOCK

220.00

Louis Seize Period. Ebonized case, with cut steel ornamentations (probably by Boulton and Watt, of the Soho Works, Birmingham). Pyramidal shape surmounted by Eagle. Mounted with blue and white jasper medallions. Two of these are Sèvres imitations of Wedgwood; the third, "Cupid with a Mask," is by Wedgwood.

Mus. Museum of Art

686—PAIR VASES AND COVERS

235.00

English. Eighteenth Century. Pair vases in pewter. Japanned in black and gold ornamental design with four panels of painted landscapes. Lions' heads and rings for handles. These Japanned pewter mantel vases are exceedingly scarce.

John I. Kane Height, 15 inches.

Height, 13 inches.

687—HOT-WATER URN

25.00

English. Eighteenth Century. Vase-shaped hot-water urn. Japanned in black and gilt.

Height, 24 inches.

C. N. McButcher

BRASSES AND COPPER

688—PAIR BRASS CANDLESTICKS

12.00

English. Eighteenth Century. Hammered brass of Queen Anne Period.

Height, 7½ inches.

Mrs. S. W. Tucker

689—TWO CANDLESTICKS

6.00

English. Nineteenth Century. Brass, with beaded edges.

Height, 9½ inches.

C. N. McButcher

690—PAIR TALL CANDLESTICKS

6.00

Brass and gilt.

Mrs. Ellis

691—FLAT CANDLESTICK AND EXTINGUISHER

12.00

Dutch. Nineteenth Century. Oval flat or chamber candlestick of Dutch workmanship.

8½ inches by 6 inches.

G. Warrington Butcher

692—BRAZIER

7.00

Dutch. Seventeenth Century. Brass brazier for church use. Pierced and engraved, piercing forming inscription "Myngen Oegen Datis."

Height, 5 inches; diameter, 4¾ inches.

Mrs. S. W. Tucker

693—COFFEE-POT

14.00

English. Eighteenth Century. Copper hammered work, evidently the production of a silversmith. Tinned inside.

Height, 11¼ inches.

C. N. McButcher

694—VASE AND COVER

25.00

Spanish. Seventeenth Century. Copper, two-handled.

G. Warrington Butcher

hammered and made in two portions and brazed together.

Height, 8½ inches.

695—WARMING-PAN LID

G. Harrington Curtis

English. Seventeenth Century. Pierced and engraved lid of a warming-pan, with coat of arms in centre and date 1629.

35.00

Diameter, 13¾ inches.

696—HOT-WATER URN

h

h

h

Dutch. Eighteenth Century. Brass, two-handled urn standing on three claw feet, with three spouts. Dutch of the early Eighteenth Century.

27.50

Height, 20 inches.

697—LAMP

h

h

h

Dutch. Eighteenth Century. Brass adjustable table lamp with necks for three lights.

20.00

Height, 20 inches.

698—LAMP

h

h

h

Dutch. Nineteenth Century. Engraved brass adjustable table lamp with necks for four lights.

22.50

Height, 22½ inches.

699—HOT-WATER URN

C. H. McCutchen

English. Eighteenth Century. Copper. Vase-shaped, with beaded ornamentation and pierced base. Brass top. It is exceptional to find the urns of this early date (about 1780) in copper.

17.50

Height, 17 inches.

700—BRAZIER

h

h

h

h

Italian. Seventeenth Century. Copper "caldo" or portable stove. Lid pierced in effective design. Copper handle.

20.00

Height, 4½ inches; diameter, 9 inches.

701—PAIR ALMS-DISHES

G. Harrington Curtis

Spanish, of the Sixteenth Century. Brass, repoussé in

200.00

a bold and effective late Gothic design, with an inscription in raised Gothic letters forming the border.

Diameter, 18 inches.

702—BOWL

20.00

Dutch. Eighteenth Century. Brass, with elaborately chased border. Dutch work of the middle of the Eighteenth Century.

Height, 5 inches; diameter, 11 inches.

703—BOWL

17.50

German. Sixteenth Century. Copper *repoussé*. Characteristic work of the Tyrol of the late Sixteenth Century.

Height, 6 inches; diameter, 14 inches.

704—PAIR LAMPS AND BRACKETS

100.00

Italian. Seventeenth Century. Silver-plated on copper, with chains for hanging, with modern mounts for electric lights. Modern wrought-iron brackets.

25 inches,

705—HANGING LAMP

225.00

Italian. Seventeenth Century. Silver, with chains for hanging, with old Italian silk and silver tasselled pendant. Fitted for electric light.

47 inches.

Miss A. Carpenter

G. R. McCutcheon

David Belasco

G. Harrington Curtis

FOURTH AFTERNOON'S SALE

FRIDAY, NOVEMBER 19TH, 1909

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

ANTIQUE GLASS

706—CURTAIN KNOBS

B. L. Eno

American. Eighteenth or early Nineteenth Century.
14.00 Six Colonial curtain-holders or knobs of opalescent glass. Six pieces.

Diameter, 2½ inches.

706—"A"—MIRROR HOLDERS

" " "

English. Eighteenth Century. Transfer prints on
10.00 China. Heads of girl and boy. Circular form, gilt brass mounts.

Diameter, 1½ inches.

707—VASE

E. L. dredge

4.00 English. Eighteenth Century. Old English cut glass.
Height, 2¾ inches.

708—CREAM EWER

Mrs. Elsie de Wolfe

English. Eighteenth Century. Old English cut glass
11.00 with unusual gilded decoration.

Height, 4 inches.

709—GOBLET

E. L. dredge

3.00 Dutch glass. A good example of the Seventeenth Century Dutch cut and engraved glass.

Height, 4 inches.

710—BUTTER-DISH

G. Warrington Burton

English. Eighteenth Century. Oval glass butter-dish
15.00 of old English "flat" cutting.

5½ inches by 3¾ inches.

711—WINE-GLASS

German. Seventeenth Century. Engraved. German glass of the late Seventeenth Century.

2.00

Height, $6\frac{1}{2}$ inches.

712—WINE-GLASS

Venetian. Sixteenth Century. An excellent example of the early "*vitro di tuna*," or lace glass. The reticulation of the glass threads is unusual. Mounted on metal foot.

13.00

Height, $7\frac{1}{2}$ inches.

713—GLASS BEAKER AND COVER

German. Eighteenth Century. "Wiederkom" goblet or beaker of German manufacture of the late Seventeenth or early Eighteenth Century. Elaborately etched and engraved in intaglio. Sometimes called a "Friendship" glass, from the figures of David and Jonathan which ornament it and the "Freundschaft" inscription.

25.00

Height, 11 inches.

714—TUMBLER

English. Eighteenth Century. An old English mead-glass in blown glass.

7.00

Height, 6 inches.

715—SPIRIT DECANTER

French. Eighteenth Century. A square glass "Case Bottle" for cordials or spirits. Decorated with design in gold.

16.00

Height, $9\frac{1}{2}$ inches.

716—CELERY GLASS

English. Eighteenth Century. Cut-glass receptacle for celery. Late Eighteenth Century.

9.00

Height, $7\frac{1}{2}$ inches.

Nm Mitchell

717—BUTTER-DISH, COVER AND STAND

8.00

English. Eighteenth Century. Oval-shaped, finely cut glass of exceptional whiteness.

Length of Stand, 9 inches; Height of Dish, 6 inches by 4 inches.

718—SPIRIT CASE

57.50

G. Harrington Curtis
English. Eighteenth Century. Mahogany inlaid with lines of satinwood and tulipwood. Contains six contemporary cut-glass decanters and liqueur glass. Lined with original green velvet. Brass handles. Date, 1776.

11 inches by 7½ inches by 8 inches.

FINE OLD CHINA

719—VASE

Mai Olrie de Nolle
Old Mourtier's ware. White ground with yellow arabesque and mask-shaped handles. Made by Joseph Olery, whose mark it bears, about the middle of the Eighteenth Century. Mark, "L. O. L.," in monogram.

Height, 4 inches.

720—PLATE

L. J. Franke
Saxony. Eighteenth Century. Cream-colored glaze, with diced border of black and white. Imitation by Count Marcolini of Wedgwood's Queen's Ware, about 1785. Mark, "Hubertsberg," impressed.

Diameter, 9¾ inches.

721—CUP AND SAUCER

Mrs. Museum of Art
Zürich ware. Decorated with corn-flower design in blue, green and gold, with silhouette portrait in black on yellow medallion. An exceptional example of Zürich porcelain of the late Eighteenth Century. Mark, double-crossed swords in blue.

Height of Cup, 2 inches; diameter of Saucer, 5½ inches.

722—PLATE

Copeland ware. Decoration of floral sprigs in green and gold on white ground. Probably early Copeland.

Eldredge

Diameter, 9 inches.

722—"A"—PLATE

Old Worcester. Decorations in relief, over-painted with flowers.

Arthur W. Britney

Length, 7 inches.

723—PAIR BOUGH-POTS

Belgian. Early Nineteenth Century. Semi-circular in form. Heads of Louis XVI. and Marie Antoinette and figures of peasant boy carrying lantern, in relief. Ribbon decoration in blue. Probably made to suit the taste of the Royalist party at Andenne, in the Belgian province of Namur. Mark "Namur, 1817," impressed.

Width, 7½ inches; height, 4 inches.

Mrs. Museum of Art

724—CREAM EWER AND COVER

Mayer ware. Fine biscuit body of cane color, with lining of blue glaze. Ornamented in relief with copies of Wedgwood subjects. "Playing Children," "Liberty with Reversed Torch," "Cupids Drawn by Lions," and "The Goddess of Plenty and Britannia." Undoubtedly by Elijah Mayer of Hanley.

L. J. Franke

Height, 5¾ inches.

725—CHINA GROUP

Venetian. Eighteenth Century. White glazed soft-paste group of two figures under a tree. A production of one of the several factories at home and Bassano, near Venice, which produced both hard and soft pastes during the Eighteenth Century. Mark, "Bassano," pencilled.

Miss Elsie de Wolfe

726—EIGHT CUPS AND SAUCERS

Chinese. Eighteenth Century. Hard paste, with figure

Height, 8 inches.

L. C. Lodge

decorations in colored enamels. Kea-King Period
1796-1822.

Diameter of Saucers, $4\frac{1}{2}$ inches; height of Cups, $1\frac{1}{2}$ inches.

727—CUP AND SAUCER

Mrs. Garrison

Capo di Monte. Eighteenth Century. A fine specimen of late Capo di Monte. Green and gold decoration, with medallions of nymphs and satyrs copied from the frescoes at Herculaneum. Produced by the Director Venuti when the factory was under the patronage of Ferdinand IV., King of Naples.

Height of Cup, 2 inches; diameter of Saucer, $5\frac{1}{2}$ inches.

728—DESSERT DISH

L. Herman

Old Burslem ware. Cream-colored glaze with vine-leaf and grape border in green and red. Wood and Caldwell succeeded Enoch Wood about 1800. Mark, "Wood and Caldwell."

11 inches by $8\frac{1}{2}$ inches.

729—BOWL

R. H. Lorenz

Shelton or New Hall ware. Black basalt. Mark, "Hackwood."

Diameter, 6 inches.

730—PLATE

Henry J. Coraugh

Old Lowestoft. Blue and gold decoration with (for a Lowestoft piece) a very unusual and interesting border of pierced work.

Diameter, $9\frac{1}{2}$ inches.

731—PLATE

L. Herman

Old Lowestoft ware. Hard paste of Oriental character. Arabesque border in purple, with decoration of cypher in centre. Very unusual in color.

Diameter, $5\frac{1}{2}$ inches.

732—SWISS BOWL

Purple decoration.

733—CUP AND SAUCER

E. F. Bonaventure

Pseudo-Lowestoft ware. Gold and pink decoration.

Height of Cup, 2 inches; diameter of Saucer, $5\frac{1}{2}$ inches.

734—TEA-POT AND LID

G. Harrington Curtis

Pseudo-Lowestoft ware. Hard paste, with painted decoration of a monogram and twisted handle.

Height, 6 inches.

735—TEA-CUP

Pseudo-Lowestoft ware. Decoration of bats and garlands in gold, red and brown, the delicate pencilling suggesting an Oriental origin.

Height, 2 inches.

736—TEA-CADDY

Mrs. L. Jacob

Pseudo-Lowestoft ware. Decorated with painted cypher in vase-shaped medallion.

Height, $4\frac{1}{2}$ inches.

737—PAIR OF CANDELABRA

J. L. Badwalader

Bow ware. White porcelain and ormolu, formed as rose bushes, with dogs and birds. Have been repaired. Mark, anchor and dagger, painted overglaze. Two pieces.

Height, $8\frac{1}{2}$ inches.

738—SAUCER

Garret R. Pier

Old Coalport. Gold and pink decoration.

Diameter, $5\frac{1}{2}$ inches.

739—SAUCE-BOAT

Davenport ware. Blue, white and gold decoration. Mark, "Davenport."

740—PITCHER

Mrs. Payne Whitney

Old Rockingham ware. Decorated with delicate floral sprays in green and blue on cream ground.

Height, 3 inches.

741—BOWL

5.00 Old Crown Derby. Floral decoration of the W. Duerbury period. Mark, pencilled crown, over dotted cross and initial "D."

Height, 3 inches; diameter, 6½ inches.

742—DISH

5.00 Old Crown Derby. Shaped form, decorated with floral sprays in gold, red, blue and green. Of the Duerbury period. Mark, pencilled crown and dotted cross over letter "D."

Length, 9 inches.

743—PAIR DESSERT PLATES

20.00 Old Crown Derby. Apple green and gold border decorated with painted floral subjects. Of the early Duerbury period, about 1780. Mark, crown, over old English "D." Two pieces.

Diameter, 10½ inches.

744—VASE

4.00 Flight and Barr Worcester. Shaped Vase, green and gold, with floral decorations.

Height, 7 inches.

745—DESSERT DISH

5.00 Flight Worcester ware. Blue, red and gold decoration.

11½ inches by 8½ inches.

746—PLATE

2.00 English. Eighteenth Century. Queen's ware, cream-colored glaze. Decoration painted in brown and purple with edge of rim lined in green glaze.

Diameter, 9¾ inches.

247—PLATE

English. Eighteenth Century. Granite ware, with cream-colored and diced pattern border.

Diameter, 10 inches.

6.00 748—TEA-POT AND LID

Early Worcester. Miniature hard-paste tea-pot and

lid, with Oriental decoration of flowers. The crossed swords were occasionally used about 1775, to imitate the Dresden mark. Mark, crossed swords in blue.

Height, 3½ inches.

749—PLATE

6.00 Old Worcester. Raised decoration with floral groups boldly over-painted. Of the Flight period.

Diameter, 9½ inches.

750—GOBLET

6.00 Old Staffordshire silver lustre.

Height, 4½ inches.

751—MUG

5.00 Old Staffordshire silver lustre. The rare so-called "pencilled" lustre, with pattern showing the gray ground of the body.

Height, 3½ inches.

752—SALT-CELLAR

3.00 Old Staffordshire ware. The very rare purple lustre agate-ware. From the Starbuck-Macy Collection.

Diameter, 3 inches.

753—FISH-PLATTER

14.00 Old Staffordshire. Octagonal shape, with well-modelled fish in relief. Cream glaze. Made by Ralph Wedgwood (a cousin of Josiah), at Ferry-bridge, about 1796. Mark, "Wedgwood & Co."

Length, 11 inches.

754—COUCHANT LION

10.00 Old Staffordshire. An unusually fine example of old silver lustre.

Length, 7 inches; height, 4½ inches.

755—PAIR MUSTARD-POTS

5.00 (One with cover.) Old Staffordshire ware. Blue and white so-called "Willow Pattern" decoration. Two pieces.

Height, 2½ inches.

756—PITCHER

13.00 Old Staffordshire ware. Pencilled silver lustre, design showing white ground.

Height, $4\frac{1}{2}$ inches.

757—PITCHER

11.00 Old Staffordshire ware. Copper lustre ground with relief decorations in cream-colored glaze. This combination of lustre and raised ornamentation is rarely met with.

758—PLATE

2.00 French. Eighteenth Century. Cream glaze. Octagonal shape; border of diamond pattern in relief. One of the Creil imitations of Wedgwood made by English potters. Mark, "Creil."

Diameter, 8 inches.

759—COUPE

3.00 Old salt glaze. Of fine eggshell-like texture. Probably Crouch ware. From the collection of the well-known English writer on ceramics, R. H. Soden-Smith.

760—COUPE

4.00 Old salt glaze. Fine eggshell texture. Crouch ware. From the collection of R. H. Soden-Smith, the well-known English writer on ceramics.

Height, $2\frac{1}{2}$ inches; diameter, 5 inches.

761—CANDLESTICK

17.50 English. Eighteenth Century. Old Staffordshire ware candlestick of Queen Anne design. White glaze.

Height, $7\frac{1}{2}$ inches.

762—PAIR OF PLATES

6.00 English. Eighteenth Century. Old Staffordshire. Purple lustre ware.

Diameter, $7\frac{1}{2}$ inches.

763—COFFEE POT AND COVER

Early Staffordshire ware. Semi-transparent cream glaze over a red body. Probably by Thomas Astbury.

Height, $11\frac{1}{2}$ inches.

764—VEGETABLE DISH

Old Staffordshire stoneware. Printed design of classic villa in green and brown. Probably the work of Riley, an early Nineteenth Century potter. Mark, "J. R. Stoneware."

12 inches by $9\frac{1}{2}$ inches.

EXTRAORDINARY COLLECTION OF WEDGWOOD.

766—BELL-PULL

Old Wedgwood. Blue and white jasper, fluted design.

Contemporary mount of ivory to form miniature vase.

Length, 3 inches.

767—INK POT

Old Wedgwood and Bentley. Black basaltes ware.

Mark, "Wedgwood & Bentley, 19."

Height, $1\frac{1}{2}$ inches; diameter, $2\frac{1}{2}$ inches.

768—CUP AND COVER

Old Wedgwood. White biscuit body with glazed inside, with two handles and oil-gilt decoration. Made before Wedgwood's partnership with Bentley, or about 1765. Mark, "Wedgwood."

Height, $3\frac{1}{4}$ inches.

769—SAUCER

Old Wedgwood. Cane-colored jasper-ware. Mark, "Wedgwood 2."

Diameter, 5 inches.

770—CUP

Old Wedgwood. Cane-colored jasper, with figures of Flaxman's "Playing Cupids" in relief. Mark, "Wedgwood Z."

Height, 3 inches.

771—TRAY

4.⁰⁰

Old Wedgwood. Oval shape. Black basaltes with border and centre medallion in relief. Mark, "Wedgwood."

Length, $5\frac{1}{2}$ inches.

772—CUP AND SAUCER

15.⁰⁰

Old Wedgwood. Cane-colored biscuit-ware. Grapevine border in very high relief. Mark, "Wedgwood."

Height of Cup, 2 inches; diameter of Saucer, $5\frac{1}{2}$ inches.

773—CREAM EWER

22.⁵⁰

Old Wedgwood. Black basaltes with decoration of raised and gilt festoons.

Height, 4 inches.

774—COUPE AND COVER

53.⁰⁰

Old Wedgwood. Dark-blue and white jasper. Lapidary polished inside. Decoration in white relief of "Cupid Fashioning His Bow," from a picture by Correggio, and "Sportive Cupids." From Colonel Hankey's Collection. Mark, "Wedgwood. 3." Repaired.

Height, $4\frac{1}{2}$ inches.

775—SAUCER

11.⁰⁰

Old Wedgwood. Very compact terra-cotta-like body. Egyptian Sphinx decoration and pattern in *Rosso Antico* and black. Mark, "Wedgwood Z."

Diameter, $5\frac{1}{2}$ inches.

776—SAUCER

9.⁰⁰

Old Wedgwood. Buff and white biscuit body. Grapevine border in relief. Mark, "Wedgwood R K."

Diameter, $6\frac{1}{2}$ inches.

777—PAIR OF CUSTARD CUPS AND COVERS

16.⁰⁰

Old Wedgwood. Queen's ware, with painted decorations in blue and brown, and crest. Mark, "Wedgwood X." Two pieces.

Height, 2 inches.

778—STRAINER

3.00 Old Wedgwood. Cream-colored Queen's ware, with brown line as decoration.

Diameter, 3 inches.

779—SOAP-BOX

19.00 Old Wedgwood. Queen's ware. Formed in three pieces. Cream ground, with decoration of black lines. Part of a service made for Sir William Watkins Wynne of North Wales. One of the few articles saved when Wynnstay was burned in 1800. Acquired by Mr. Rathbone from one of the servants in 1874. Mark, "Wedgwood A."

Height, 2½ inches.

780—DEJEUNER SET

97.50 (Portion only: Nine pieces.) Old Wedgwood. Queen's ware. Painted decorations of blue and gold. Mark, "Wedgwood."

781—TEA-POT AND LID

25.00 Old Wedgwood. Bsaltes ware, with modelled decoration of "Flying Hours," by Flaxman. Mark, "Wedgwood."

Height, 4½ inches.

782—CRUET STAND AND BOTTLE

40.00 Old Wedgwood. Cream-colored Queen's ware, with no decoration. Mark, "Wedgwood."

Height, 5 inches.

783—PLATE

5.00 Wedgwood. Queen's ware. Cream-colored glaze with painted decoration in black. About 1830.

Diameter, 7½ inches.

784—CAMEO MEDALLION

20.00 Old Wedgwood. Oval shape. Blue and white jasper. Subject, "Sacrificial Altar with Bacchic Symbols."

Mrs. J. B. Bosworth

G. Harrington Curtis

L. N. McCutcheon

James Logan

G. N. Harrington Curtis

J. N. Haven

Illustrated in Miss Meteyard's "Memorials of Wedgwood," Plate III. From the Wills Collection.

3 inches by $3\frac{3}{4}$ inches.

785—CHESSMEN

C. N. Mc Butcher

35.00

Old Wedgwood. The Bishop of Flaxman's celebrated set of chessmen, in olive-green jasper. Mark, "Wedgwood."

Height, 3 inches.

786—CREAM EWER

Chas. C. Martin

21.00

Old Wedgwood and Bentley. Chocolate-colored compact terra-cotta body, with oval panels of Stothard's "Flying Nymphs." Mark, "Wedgwood & Bentley."

Height, $4\frac{1}{2}$ inches.

787—LAMP

Mrs. Jas. M. Lawton

12.00

Old Wedgwood. In cane-colored and olive-green biscuit body. Relief decoration of "Sleeping Cupid" and floral ornament in high relief. These Roman ring lamps were made by Wedgwood at the height of the Neo-Classic revival. Mark, "Wedgwood."

Diameter, $3\frac{1}{2}$ inches.

788—CUP AND SAUCER

M. A. Gillespie

52.50

Old Wedgwood. Light-green and white jasper, cylindrical shape. Relief decorations of Lady Templetown's "Sewing Lesson" and acanthus-leaf border. Mark, "Wedgwood. S 3."

Height of Cup, $2\frac{1}{2}$ inches; diameter of Saucer, 5 inches.

789—CUP AND SAUCER

L. H. H. Griffith

37.50

Old Wedgwood. Lilac and white jasper. Lapidary polished inside. Acanthus-leaf border and reliefs of Lady Templetown's "Elder Sister" and "Cupids at Play." A notable example of the very carefully finished "Cabinet Pieces." Mark, "Wedgwood 3. O & S."

Height of Cup, $2\frac{1}{2}$ inches; diameter of Saucer, 5 inches.

790—SUCRIER AND COVER

Old Wedgwood. White jasper, with Flaxman's "Sportive Cupids" in relief. A very excellent example of Wedgwood's "Cabinet Pieces." Mark, "Wedgwood."

Height, $4\frac{1}{4}$ inches.

791—SUGAR-BOWL AND COVER

Old Wedgwood. White stoneware. Grape-vine border, decoration in dark blue. Bowl has upright ears on handle. This was presented by the Duke of Norfolk to the Hardy family collection. Mark, "Wedgwood Z."

Height, $3\frac{1}{2}$ inches; diameter, $4\frac{1}{2}$ inches.

792—BOX AND COVER

Circular box in blue and white jasper, with relief decorations in white on blue ground of Lady Templetown's "Sewing Lesson," Flaxman's "Sportive Cupids," and "Cupid Fashioning His Bow," after Correggio. Mark, "Wedgwood."

Height, $4\frac{1}{4}$ inches; diameter, $4\frac{1}{2}$ inches.

793—SUCRIER AND COVER

Old Wedgwood. Brown and white terra-cotta body. Decorated in a Japanesque motive with bamboo and plum-blossoms in relief, the so-called "Japonica" pattern. The tea-pot of this set is in the South Kensington Museum. The piece is from Professor Church's Collection. Illustrated Church: Wedgwood, page —. Mark, "Wedgwood."

Height, $4\frac{1}{4}$ inches; diameter, $5\frac{1}{2}$ inches.

794—VASE

Old Wedgwood. Two-handled, boat-shaped, in blue and white jasper. Arabesque design, acanthus-leaf handles. Mark, "Wedgwood."

Height, $3\frac{1}{2}$ inches.

794—"A"—PEDESTAL

Old Wedgwood. Circular form in blue and white

jasper-ware. Decorations of rose and convolvulus pattern in white on blue ground. Mark, "Wedgwood."

Diameter, 6 inches.

795—FLOWER-POT

Met. Museum of Art
Old Wedgwood. Green, white and cane-colored jasperware. Diced pattern, with "Hackwood" shells round base. From the Church Collection. Illustrated, Rathbone's "Old Wedgwood," plate XLIV. Mark, "Wedgwood."

68.00

Height, 4 inches.

796—VASE

Mr. Eldredge
Old Wedgwood. Vase of the rare tri-colored jasper. Lavender, green and white, with the "Hackwood" shell pattern. Slightly cracked. Mark, "Wedgwood."

75.00

Height, 7 1/4 inches.

797—VASE

C. H. H. Griffith
Old Wedgwood. Amphora-shaped "Encaustic." Etrurian style introduced by Wedgwood in 1768 and experimented in until 1773. Painted decorations in red on a black ground. Subject, "Nymph Bearing a Basket." Mark, "Wedgwood."

47.50

Height, 7 inches.

798—PAIR OF VASES AND COVERS

Engelmann & Co.
Old Wedgwood and Bentley. Green serpentine ware. Decorated with festoons in relief and oil-gilded. Polished black basalt bases. Mark, "Wedgwood & Bentley," in circle.

300.00

Height, 8 1/2 inches.

799—VASE

F. Hermann
Old Wedgwood. Black basalt ware, with relief decorations of a vine-leaf and grape border, and of "The Birth of Achilles" and "Thetis Dipping Achilles in the River Styx," after Pacetti. Mark, "Wedgwood."

85.00

Height, 8 inches.



805

807

855

807

808

854

OLD WEDGWOOD,

877

844

853

845

800—VASE OR BOUGH-POT AND COVER

Old Wedgwood. Glazed decoration of blue and white. Fitted with pierced cover for flowers or bulbs. Mark, "Wedgwood A."

Mrs. John E. Parsons

801—VASE

Old Wedgwood. Drum-shaped. Blue and white jasper-ware, divided by fluted pilasters into six compartments. In these, symbols of Jupiter, Mars and Mercury alternate with three of Flaxman's muses, Thalia, Urania and Erato. From the Alexander Sale (1894). Formerly owned by John Rutledge, first Governor of South Carolina. Mark, "Wedgwood."

Met. Museum of Art

Height, 7½ inches.

802—TEA-CADDY

Old Wedgwood. Satinwood tea-caddy inlaid with a design of lyre and mounted with old Wedgwood cameo medallion in blue and white jasper. "Cupid."

Box, 4½ inches by 4 inches; diameter of Medallion, 2½ inches.

John I. Kane

803—VASE

Old Wedgwood. Vase of tripod form, in olive-green and white jasper, with decoration of lions' heads in relief. Mark, "Wedgwood."

C. R. McBratton

804—TEA-POT, COVER AND STAND

Old Wedgwood. Tea-pot and stand in blue and buff biscuit body. The very scarce "Bamboo" design. Mark, "Wedgwood."

Geo. W. Pratt

Height, 8 inches.

805—VASE

Wedgwood and Bentley. Egyptian pebble body, with festoons in relief and oil-gilt. Gilt relief medallion, "Apollo and Marsyas." Polished black basalt base. Mark, "Wedgwood & Bentley, Etruria," in circle.

Frank S. Sturgis

Height, 5 inches.

Height, 11 inches.

806—VASE

F. Hermann

185.00

Wedgwood and Bentley. Antique yellow. Pebble body. Figures of angels in relief and oil-gilt. White jasper base. Mark, "Wedgwood & Bentley."

Height, 10 inches.

807—PAIR VASES AND COVERS

Mus. Museum of Art

400.00

Old Wedgwood and Bentley. Green and brown Egyptian pebble-ware. Decorated with festoons and ball terminals in oil-gilt. Mounted on contemporary ormolu bases. Mark, "Wedgwood & Bentley, Etruria," in circular form. From the Wills Collection.

Height, 8½ inches.

808—VASE AND COVER

Eng. Glaumeyer Co.

280.00

Old Wedgwood. Green granite-ware. Double handles in oil-gilt or Bacchanalian heads, with vine-leaf and grape decorations. Gilt medallion in relief of "Cupid Fashioning His Bow," after Corregio. Polished black basaltes base. Mark, "Wedgwood & Bentley, Etruria," in circular form.

Height, 12 inches.

809—CROCUS VASE

G. Schirmer

95.00

Old Wedgwood. Blue and white jasper, with relief decorations of acanthus and lily design. From the Collection of Lord Londesborough. Repaired. Mark, "Wedgwood O."

Height, 8 inches.

810—JARDINIÈRE AND COVER

G. J. Crocker

160.00

Old Wedgwood. Boat-shaped vase in tri-colored jasper. Blue, white and cane-colored relief decorations. Fitted with cover perforated for use with cut flowers. Mark, "Wedgwood Z."

10 inches by 1½ inches.

811—PAIR OF BOUGH-POTS

Mrs. M. Lawton

45.00

Old Wedgwood. Semi-circular in shape. Terra-cotta-like body in red and black. Basket-work pattern of

alternate squares. From the Collection of the Viscount Templeton. Mark, "Wedgwood."

Height, $4\frac{1}{2}$ inches; width, 7 inches.

812—VASE AND COVER

105.00 Old Wedgwood. Vase and cover of tripod form, in white biscuit body. The three supports formed as rams' heads and feet. Mark, "Wedgwood."

Mrs L. L. Eno

Height, 10 inches.

813—VASE

105.00 Old Wedgwood. Formed in three divisions, the upper part pierced for flowers or bulbs. Dark red and white unglazed. Biscuit-ware. A very early piece made at Burslem when Wedgwood was experimenting with various bodies and before the invention of jasper-ware. Modelled by Hackwood. Mark, "Wedgwood, 2 H."

A. L. Norrie

Height, 11 inches.

814—PLAQUE OR TABLET

32.50 Old Wedgwood. Oblong, white jasper, formerly forming part of the decoration of a chimney-piece. Subject, "The Apotheosis of Homer," designed by Flaxman. Mr. Rathbone says: "Plaques of good quality are, and always have been, scarce." Mark, "Wedgwood & Bentley."

C. J. Crawford Esq.

$7\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

815—VASE AND COVER

130.00 Old Wedgwood and Bentley. Black basaltes vase and cover with upright handles. Decorated with leopards' heads and festoons. The cover terminates in the familiar veiled and seated figure. Mark, "Wedgwood & Bentley, Etruria," in circular form.

F. Hermann

Height, 16 inches.

816—VASE

460.00 Old Wedgwood and Bentley. Granite pebble-ware vase with oil-gilt horned mask handles. Oil-gilt medallion, "Diomedes and the Palladium." Polished black basaltes

C. H. H. Griffith

base. From the T. H. Ward Collection. Mark,
"Wedgwood & Bentley, Etruria," in circular form.

Height, 15½ inches.

817—TEA-POT AND LID

32.00 *Met. Museum of Art*
Old Wedgwood. Queen's ware. Cream glaze with
twisted handle, rose-shaped knob to lid and spout
decorated in relief. Mark, "Wedgwood."

Height, 4 inches.

818—DESSERT PLATE

6.00 *Chas. C. Martin*
Old Wedgwood. Dark-green crackle glaze, with vine-
leaf and basket-work pattern in relief. This is one of
a set which belonged to Sir Walter Scott. Mark,
"Wedgwood O."

Diameter, 8 inches.

819—PLATE

5.00 *G. Harrington Curtis*
Old Wedgwood. Cream-colored Queen's ware, with
blue-lined decoration and cypher and crest. Mark,
"Wedgwood."

Diameter, 8 inches.

820—PLATE

4.00 *B. N. Mc Cretchen*
Old Wedgwood. Cream-colored Queen's ware, with
decoration of musical trophy in pale-green. Mark,
"Wedgwood."

Diameter, 8 inches.

821—PLATE

4.00 *Henry J. Conant*
Old Wedgwood. Cream-colored Queen's ware. Deco-
rations of blue and brown, with crest and motto.
(Part of set to which No. 2 belongs.) Mark, "Wedg-
wood."

Diameter, 8 inches.

822—PLATE

10.00 *Mrs. John E. Parsons*
Old Wedgwood. A fine example of the rare tri-colored
jasper. White jasper ground with border in relief in

blue and cane-colored jasper, of, interlaced bamboo design. Mark, "Wedgwood Z."

Diameter, 9 inches.

823—PLATE

13.00 Old Wedgwood. Cream-colored Queen's ware. Decoration of Etrurian design in black and red. Coat of arms. Mark, "Wedgwood F."

Diameter, 10 inches.

824—DESSERT PLATE

16.00 Old Wedgwood. Green and purple agate-ware, with pattern in relief and the scarce Wedgwood iridescent lustre effect.

Diameter, 9½ inches.

825—PLATE

3.00 Wedgwood. Queen's ware, cream-colored glaze. Green and purple painted pattern around the rim. Cracked.

Diameter, 9¾ inches.

826—PLATE

9.00 Queen's ware, white glaze. Painted decoration in green and blue of Canterbury bells and brown lines. Mark, "Wedgwood," impressed; "No. 20 p.," in blue.

Diameter, 10 inches.

827—PLATE

13.00 Old Wedgwood. An example of the very scarce "Pearl" ware. This was a late production of Josiah Wedgwood's, and is represented by a dessert dish in the South Kensington (Victoria and Albert) Museum. Illustrated in Professor Church's "Wedgwood," Fig. 2, p. 22. Mark, "Wedgwood."

Diameter, 9 inches.

828—DESSERT PLATE

12.00 Old Wedgwood. Pearl ware. Shell pattern in pink and white glaze. (See No. 827.) Mark, "Wedgwood V."

Diameter, 8¾ inches.

829—TRAY

8.00

Old Wedgwood. White glazed Queen's ware, leaf-shaped, with fine gilt stems and veinings. Mark, "Wedgwood."

Length, 14 inches.

830—DESSERT DISH

9.00

Old Wedgwood. Pearl ware. Shell pattern. Pink and yellow glaze. Repaired. Mark, "Wedgwood R."

Length, 14 inches.

831—PAIR DESSERT DISHES

14.00

Old Wedgwood. White glazed Queen's ware. Oval in shape with vine-leaf decoration in relief, heightened with fire-gilt lines and veinings. Mark, "Wedgwood."

Length, 9 inches.

832—MUG

10.00

Old Wedgwood. Queen's ware. "Good Ale" mug. Straight sides and handle decorated in brown lines on cream glaze.

Height, 6 inches.

833—BASKET AND STAND

50.00

Old Wedgwood. Queen's ware. Basket and stand. Cream glaze with pierced design. Mark, "Wedgwood."

Diameter of Stand, 10½ inches; diameter of Basket, 10 inches.

834—BASKET AND STAND

80.00

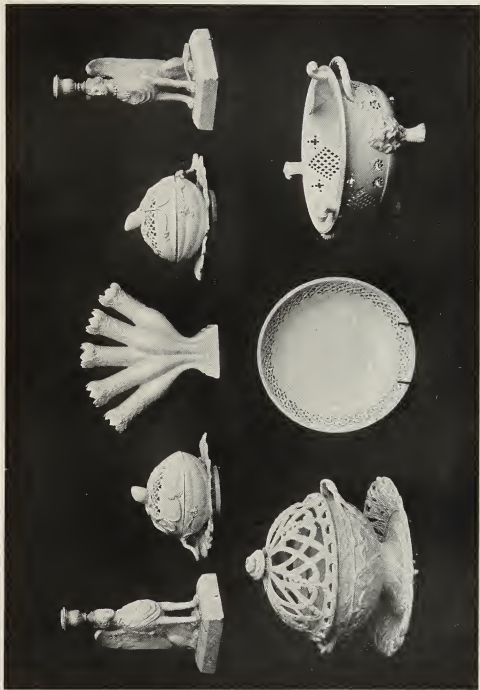
Old Wedgwood. Queen's ware. Cream-colored glaze. Pierced design. Mark, "Wedgwood."

Diameter of Stand, 12 inches; diameter of Basket, 10 inches.

835—CHESTNUT DISH AND STAND

200.00

Old Wedgwood. Queen's ware. Cream glaze. Very elaborate design of pierced and raised work in combination. Elaborately worked dishes of this period for the serving of chestnuts as an after-dinner refection are not unusual in either porcelain, silver, or Sheffield plated ware. This is a quite exceptional example, in



875

885

871

874
863

871

869

873

OLD LEEDS.

that the effective stand is still retained. Illustrated (without the stand), Professor Church's "Josiah Wedgwood," p. 16, Fig. 2. Mark, "Wedgwood."

Height, 9 inches; diameter, 9 inches.

836—PAIR VASES

F. B. Harrison

55.00 Old Wedgwood. Buff-colored glazed ware, with relief decoration of festoons in white and black. Mark, "Wedgwood."

Height, 9½ inches.

837—VASE

C. N. McIntichen

42.50 Old Wedgwood. Buff-colored glazed ware. Fluted, and with relief decoration of festoons in white and black. Matches No. 836. Mark, "Wedgwood 2."

Height, 5½ inches.

838—EIGHT DINNER PLATES

B. J. Hudson

55.00 Wedgwood. White glazed Queen's ware with varied grape and vine-leaf border. Mark, "Wedgwood."

Diameter, 10 inches.

839—EIGHT SMALL PLATES

41.00 Wedgwood. White glazed Queen's ware, with raised border of grape and vine-leaf pattern.

Diameter, 7 inches.

840—SIX DESSERT PLATES

F. Herman

31.00 Wedgwood. White glazed Queen's ware, with decoration of grape-leaf and basket-work pattern heightened with fire-gilt lines and veinings. Mark, "Wedgwood."

Diameter, 8 inches.

841—BAS-RELIEF PLAQUE

Mrs. B. L. Eno

60.00 Old Wedgwood and Bentley. Circular shape. Cream-colored biscuit-ware. Subject, "Bacchante with Flambeau." Modelled in 1772 from a painting exhumed at Herculaneum, from models brought to England by the Marquis of Lansdowne. A replica, incor-

rectly ascribed to Pacetti, is in the Mayer Museum, Liverpool.

Diameter, 15 inches.

842—BAS-RELIEF PLAQUE

Mrs. Jas. M. Lawton

25.⁰⁰ Old Wedgwood and Bentley. Oval shape. Cream-colored biscuit-ware. Subject, "Bacchus, Caressing a Panther." Copied from a monument to Lysierates at Athens. This was made in 1772 for Sir William Watkins Wynne and remodelled in 1776. Referred to by Wedgwood in a letter to Bentley, dated June 24, 1776: "We have sent you a Bacchus and Panther, biscuit only." Illustrated, Meteyard's "Memorials of Wedgwood," Plate VII.

843—BAS-RELIEF PLAQUE

Mrs. H. L. Eno
15 inches by 11½ inches.

35.⁰⁰ Wedgwood and Bentley. Circular shape. Cream-colored biscuit-ware. Subject, "Marsyas Teaching His Disciple Olympus." After a painting exhumed at Herculaneum. (See No. 842.) A replica is in the Mayer Museum, Liverpool.

Diameter, 15 inches.

844—CREAM EWER

Chas. C. Martin

20.⁰⁰ Mayer ware. Buff biscuit-ware, body glazed inside. One of the productions of Elijah Mayer of Hanley, dating from about 1770. Mark, "E. Mayer."

Height, 3 inches.

845—FLOWER-POT AND STAND

Mrs. H. E. E. E. E.

65.⁰⁰ Old Adam ware. Tri-colored jasper-ware in green, lilac and white, acanthus-leaf and lily, and "diced" decoration. This dates from C. 1786, and is probably one of the finest examples of pseudo-Wedgwood ever potted by Wedgwood's favorite pupil, William Adam of Tunstall. Mark, "Adam O."

Height, 4¾ inches.

846—TEA-POT AND LID

English. Eighteenth Century. Early Staffordshire ware, in white glaze with decorations in green glaze and pierced work.

E. W. Brondge

847—BOOT MORTAR

Acid-proof.

Height, 5½ inches.
Mrs. Jas. M. Lawton

847—"A"—JARDINIÈRE AND COVER

English. Nineteenth Century. White biscuit body in imitation of jasper-ware. Neo-classic design with well-modelled decoration of acanthus. Possibly modelled by J. Giardinelli, the sculptor, for the "Old Hall" pottery of Meigh & Sons. Mark, "J. G.," in monogram.

17 inches by 9 inches by 5½ inches.

Mrs. H. A. Alexander

848—CUP AND SAUCER

Old Turner (of Lane End) ware. Cup lacks its handle. Mark, "Turner."

Height of Cup, 2 inches; diameter of Saucer, 5 inches.

Chas. B. Martin

849—SUGAR BOWL

Old Amstel ware. Hard-paste Chinoiserie decoration in gold on white ground. Produced at the Oude Amstel factory near Amsterdam, about 1785. Mark, "Amstel," pencilled in script letters.

Height, 3¼ inches; diameter, 4½ inches.

Mrs. Garrison

850—VASE

Old Palmer ware. White biscuit body, with figures of the four seasons modelled in relief.

Mrs. John E. Parsons

851—BENITIER OR HOLY WATER FOUNT

Old Lambeth ware. White, soft-paste body, with cream glaze. A very exceptional piece, these "benitiers" being but rarely made by English potters.

Height, 6½ inches.

Arthur H. Little

852—SUCRIER AND COVER

25.00

Old Turner (of Lane End) ware. A favorable example of Turner's ware in imitation of Wedgwood. Buff biscuit body, fluted, with "Maria" top to cover. Mark, "Turner."

Height, 5 inches.

853—HOT-WATER PITCHER

22.50

Old Turner (of Lane End) ware. Blue and white jasper, with reliefs in the Wedgwood manner. "Cupids Lighting Their Torches at the Altar of Hymen," and "Cupid on an Eagle."

Height, 6 inches.

854—VASE AND COVER

75.00

Old Palmer ware. Granite pebble-ware, with medallion in white glaze. "Nymph and Cupid." Decoration of rams' heads and oil-gilt festoons. Mark, "H. Palmer, Hanley," in circular form.

Height, 9½ inches.

855—VASE

125.00

Old Palmer ware. White and green granite-ware, with gilt festoons and medallion head of Emperor. Leopard's head handles. Mark, "Made by H. Palmer," impressed.

Height, 14 inches.

856—COUPE AND COVER

10.00

Old Leeds ware. Cream glaze with black decoration. Coupe of basket-work pattern. Cover in pierced design. Mark, "Leeds Pottery."

Height, 3½ inches.

857—MUSTARD-POT AND COVER

6.00

Old Leeds ware. Cream glaze.

Height, 5¼ inches.

858—CUSTARD-CUP

3.00

Old Leeds ware. Cream glaze.

Height, 3½ inches.

30.00 855A - Vase Mrs. H. S. Lockwood

Mrs John E. Parsons

859—VASE

15.00 Old Leeds Ware. Cream glaze, with decorations of festoons in relief.

Height, 4 inches.

C. N. Mc Cutchen

860—PAIR SALT-CELLARS

40.00 Old Leeds ware. Oval form, shell pattern. Cream glaze. Two pieces.

Height, $2\frac{1}{2}$ inches.

Mrs John E. Parsons

861—MUSTARD-POT AND COVER

5.00 Old Leeds ware. Cream glaze. Fluted body and twisted handle.

Height, 4 inches.

862—PLATE

22.00 Old Leeds ware. Cream glaze. Octagonal shape, with border of pierced design.

Diameter, $7\frac{1}{2}$ inches.

863—BOWL

15.00 English. Eighteenth Century. Old Leeds ware, with pierced decoration.

Diameter, $7\frac{3}{4}$ inches.

Geo. D. Pratt

864—VASE

12.00 Old Leeds ware. Cream-colored glaze, with decorations of masks in relief and festoons in green glaze.

Height, $6\frac{1}{2}$ inches.

Eugene Glaenger & Co.

865—HOT-WATER JUG

11.00 Old Leeds ware. Cream crackle glaze. Handle of intertwined design. Mark, "P. L.," impressed.

Height, 6 inches.

C. N. Mc Cutchen

866—BUTTER-DISH AND COVER

22.50 Old Leeds ware. Cream glaze. Oval form. Cover of pierced design, with border in relief.

Height, $4\frac{1}{2}$ inches.

Mrs John E. Parsons

867—PAIR DISHES

36.⁰⁰ Old Leeds ware. Oval shape, with borders of pierced design. Two pieces.

B. I. Hudson

868—SAUCE-BOAT AND STAND

10.⁰⁰ Leeds ware. Cream glaze, with varied decoration. Shell-shaped and twisted handle.

Mrs. Carpenter Length, 7 inches

869—BOWL

52.⁵⁰ Old Leeds ware. Pierced decoration with three lions' head feet. Cracked.

Geo. W. Pratt 8½ inches by 5 inches high.

870—CRUET-STAND

20.⁰⁰ Old Leeds ware. Cream glaze. Leeds ware. Pierced decoration to sides and three acanthus-leaf feet.

Mrs. Carpenter Diameter, 8 inches; height, 5 inches.

871—PAIR DESSERT DISHES

360.⁰⁰ Old Leeds ware. Cream-colored glaze, dishes shaped as melons, with pierced covers and ladles. A most interesting pair of the rare "Melon" dishes, in exceptional condition. Marks, "21," "22," incised.

John I. Kane

Length, 8 inches; height, 6 inches.

872—CANDLESTICK

32.⁵⁰ Leeds ware. Cream-colored glaze and pierced design. Mark, "Leeds Pottery."

B. I. Hudson

Height, 10 inches.

873—CANDLESTICK

32.⁵⁰ Leeds ware. Cream-colored glaze and pierced design. Mark, "Leeds Pottery."

1 1 1

874—PAIR FLOWER VASES

90.⁰⁰ Old Leeds ware. Admirable examples of the scarce "Five-finger" vases, in cream-colored glaze with modelled decoration. Two pieces.

Mrs. Carpenter Height, 10 inches.

Height, 8 inches.

875—PAIR CANDLESTICKS

Mrs Carpenter

Old Leeds ware. Cream-colored glaze, shaped as female-headed Sphinxes, with sconces for candles. Modelled Sphinxes such as these were made popular by the great success of Wedgwood's fine models of the same subject.

80.00

876—VASE

Miss Elsie de Wolfe

Height, $9\frac{1}{2}$ inches.

Old Neale ware. Green granite-ware base, with festoons of white glaze in relief. Wooden base.

52.50

Height, $6\frac{1}{2}$ inches.

877—VASE

L. Herman

Old Neale ware. Black basaltes, with handles of Nymphs' heads. Acanthus-leaf border and festoons in relief. Relief medallion of "Centauras" and "Apollo and "Marsyas." Polished base. Mark, "Neale, Hanley," on circular bat.

95.00

878—DESSERT DISH

C. J. Gordon

Height, $10\frac{1}{2}$ inches.

Old Leeds ware. Cream glaze. Oval-shaped design, with varied and pierced decoration to border.

27.50

Length, $11\frac{1}{2}$ inches.

SILVER AND SHEFFIELD PLATE

879—MINIATURE BASKET

Mrs John E. Parsons

Old Dutch silver. Chased and engraved. Dutch silver of the Eighteenth Century.

13.00

Diameter, $5\frac{3}{4}$ inches.

879—"A"—TEASPOON

Mrs E. Chauncey

American. Eighteenth Century. Silver. The mark suggests this to be the work of John Poturne, a silver-smith (1702-1792), of Boston and Hartford. Mark, "I. P."

6.00

Length, 5 inches.

- 880—SUGAR-SIFTER *E. N. McEntee*
 French. Eighteenth Century. Silver sifter for sugar.
 9.00 Pierced bowl and ebony handle. French mark, late
 Eighteenth Century. *Length, 8 inches.*
- 881—SUGAR-TONGS *C. J. Henderson*
 English. Eighteenth Century. Silver sugar-tongs of
 22.00 early Georgian pierced and engraved design. Hall
 mark of 1746. *Length, 4¾ inches.*
- 882—PAIR COASTERS *E. N. McEntee*
 English. Nineteenth Century. Silver coasters of late
 28.00 Georgian design. Gadroon and shell border and fluted
 sides. Engraved crest. Hall marked 1822. Two
 pieces.
- 883—SIX COFFEE-CUPS *Mrs. A. Carpenter*
 70.00 French. Nineteenth Century. Silver of the Empire
 Period, in original silk-lined, gilt-tooled case. Mark,
 late Eighteenth or early Nineteenth Century. *Diameter, 6¾ inches.*
- 883—"A"—TAPER-STAND AND EXTINGUISHER *E. N. McEntee*
 14.00 English. Eighteenth Century. Old Sheffield plated
 ware. Shaped as miniature flat candlestick. These
 taper-stands are now excessively rare. *Height of Cups, 2 inches.*
- 883—"B"—CANDLESTICK AND EXTINGUISHER *Mary F. Aldrich*
 8.00 English. Nineteenth Century. Silver or plated flat or
 chamber candlestick. *Diameter, 3¼ inches; height, 2 inches.*
- 884—PAIR SALT-CELLARS *Geo. H. Pratt*
 26.00 English. Eighteenth Century. Sheffield plated ware.
 Pierced and engraved design of Adam period. Red
 glass lined. Two pieces. *Length, 3¼ inches; height, 2¼ inches.*

885—INK-STAND

Old Sheffield plated ware. Adam design, chased and engraved. Ink-bottle and pouncet box, with receptacle for wafers. Original ruby glass bottle. In exceptionally fine condition.

Length, 7 inches; height, $5\frac{1}{2}$ inches.

886—SNUFFER TRAY AND SNUFFERS

English. Nineteenth Century. Silver-plated. Georgian design. Two pieces.

Length, $9\frac{1}{2}$ inches.

887—PAIR COASTERS

English. Eighteenth Century. Old Sheffield plated ware. Pierced and engraved design. Two pieces.

Diameter, 5 inches.

888—SUGAR-BOWL

English. Nineteenth Century. Silver-plated on copper, with blue glass liner.

Diameter, 6 inches; height, 6 inches.

889—DESSERT DISH

English. Eighteenth Century. Old Sheffield plated ware. Pierced design chased and engraved in the Adam style. Standing on four feet. Blue glass liner.

Length, 7 inches; height, 3 inches.

890—PAIR OF SAUCE TUREENS

English. Nineteenth Century. Plated silver on copper. Boat-shaped.

Length, 9 inches; height, $5\frac{1}{2}$ inches.

891—CRUET-STAND AND BOTTLES

English. Eighteenth Century. Old Sheffield plated ware. Cruet-stand in wire-work design. Two cut blue glass bottles contemporary with stand.

Height, $11\frac{1}{2}$ inches.

892—PAIR CANDLESTICKS

English. Eighteenth Century. Sheffield plated ware.

Fluted columns with festoons. In exceptionally good condition and of the best period of Sheffield plated ware design.

Height, 10 inches.

893—HOT-WATER JUG

L. Warrington Curtis
English. Eighteenth Century. Old Sheffield plated ware. Vase-shaped jug for hot water, beaded edge and ebony handle.

51.00

Height, 13 inches.

894—CAKE BASKET

C. W. McCutchen
English. Eighteenth Century. Old Sheffield plated ware. Basket of wire-work. Handle a later addition.

27.50

Diameter, 10 inches.

895—PAIR VASES AND BASES

Mrs. L. B. Lockwood
Modern Italian. Reproductions by Angelo del Nero of a pair of basaltes vases by Neale and Palmer of Hanley. In solid silver, wrought, chiseled and *repoussé*. On specially designed silver bases by del Nero. Arranged for electric lights. Four pieces.

60.00

Height of Vases, 7½ inches; height of Bases, 4 inches.

896—HOT-WATER URN

L. B. Pratt
English. Eighteenth Century. Old Sheffield plated ware. Adam design of Greek vase shape, chased and engraved. Ivory handle to tap. In every respect an admirable specimen of Sheffield plated ware.

100.00

Height, 16 inches.

897—HOT-WATER URN AND STAND

L. Warrington Curtis
French. Nineteenth Century. Plated on copper. Standing on three feet, with spirit lamp and ebony handle.

115.00

Height, 13 inches.

898—DECANTER-STAND

L. B. Arringer
English. Nineteenth Century. Silver-plated on cop-

13.00



900

890

513
899
1019

890

900

HEPPLEWHITE SIDEBOARD, OLD SHEFFIELD
PLATE AND OLD DUTCH PORTRAIT.

per. Pierced and varied work in combination. Three cut-glass bottles.

899—HOT-WATER URN

E. A. Hurman Height, 16 inches.

140.00

English. Eighteenth Century. Old Sheffield plated ware tea-urn. Vase-shaped, fluted body. Chased grapevine border. Lion's head ring handles. Green ivory pineapple design handle to top. On four ball feet. An exceptionally beautiful design of the Adam period. In perfect condition.

900—SET SIX CANDLESTICKS

Mrs. John E. Parsons Height, 18 inches.

170.00

English. Eighteenth Century. Set of six candlesticks. Two arranged as two-light candelabra with twisted branches. Adam design with fluted bases. A set of six candlesticks in such fine condition is rarely to be met with.

Height, 11½ inches.

FIFTH AND LAST AFTERNOON'S SALE

SATURDAY, NOVEMBER 20TH.

AT THE AMERICAN ART GALLERIES.

BEGINNING PROMPTLY AT 2.30 O'CLOCK

- 901—BRACKET *J. P. Avery*
Dutch. Seventeenth Century. Console bracket.
20.00 Carved and gilt wood, with acanthus-leaf and grotesque mask.
Height, 12 inches.
- 902—ÉTAGÈRE *E. R. McCutchen*
10.00 Gilded teakwood, with various shelves and drawers.
- 903—TOILET GLASS *F. B. Harrison*
25.00 English. Eighteenth Century. Shield-shaped swinging toilet glass. Mahogany inlaid with shell decoration. Three drawers. Mirror of later period.
18 inches by 24¾ inches.
- 904—KNIFE-BOX *J. R. Haven*
20.00 English. Eighteenth Century. Satinwood, inlaid with shell pattern and tulip wood. Silver shield with engraved crest and silver-lock escutcheon.
Height, 15½ inches; width, 10 inches.
- 905—KNIFE-BOX *G. M. Pomeroy*
17.50 English. Eighteenth Century. Satinwood, inlaid. Shaped front. Interior fittings of later period.
Height, 13¼ inches; width, 9 inches.



1025



908 "a"



954

SHERATON AND CHIPPENDALE FURNITURE.

906—KNIFE-BOX

Mrs. L. R. Peckham

English. Eighteenth Century. Satinwood inlaid with ebony. Shaped front with silver shield and key escutcheon. In original condition.

Height, 14 inches; width 8 inches.

907—KNIFE-BOX

H. O. Watson

English. Eighteenth Century. Mahogany inlaid. Has been converted into box for letters.

Height, 13½ inches; width, 9 inches.

908—KNIFE-BOX

L. B. Wemmi

English. Eighteenth Century. Mahogany, inlaid with kingwood and painted. (Painting of a later period.) Fitted as stationery cabinet.

Height, 14 inches; width, 8½ inches.

908—"A"—MADONNA AND CHILD

M. Hreixer

Old Italian. In modern frame, with inscription,

"Pvlgra Es et Decora Filla Yervsalem."

Height, 25 inches.

908—"B"—OLD IVORY FIGURE

E. H. McEntcher

Christ on the Cross. Mounted under glass in crucifix frame.

Height, 21 inches.

909—CANDLE STAND

Mary J. Aldrich

Italian. Eighteenth Century. Carved pearwood.

Vase shaped with three lion's claw feet.

Height, 30 inches.

910—TABLE SCREEN

Mrs. Robert Madan

English. Eighteenth Century. Walnut wood inlaid with ebony. Pierced brass rail, panel of old English embroidery in silk of vases and flowers, and pierced brass cresting, with old miniature portraits of Marie Carolina, Queen of Naples, sister of Marie Antoinette, on ivory.

Height, 20 inches.

911—NEW YEAR'S LANTERN *G. Harrington Curtis*
30.⁰⁰ Japanese. Of pierced bronze and gaily printed paper.

912—VASE STAND *C. N. McButcher*
10.⁰⁰ French. Nineteenth Century. Mahogany and teak-wood of Chinese design. Square top.
10 inches by 8 $\frac{3}{4}$ inches by 28 inches high.

913—FIRE-SCREEN *F. Hermann*
15.⁰⁰ French. Eighteenth Century. Folding fire-screen of paper, decorated with one of the "Chinoiserie" so popular about 1780. Mounted on modern brass adjustable stand.

914—BAROMETER *A. Stewarts Walker*
25.⁰⁰ English. Eighteenth Century. "Banjo" shape. Mahogany case inlaid with shell design in colored woods. Silvered dial.
Diameter of Screen, 14 inches.

915—ÉTAGÈRE *David Belasco*
30.⁰⁰ French. Nineteenth Century. White and gilt corner étagère with three shelves and mirror back.
Length, 36 inches.

916—ÉTAGÈRE *G. Harrington Curtis*
90.⁰⁰ French. Nineteenth Century. Carved wood, painted and gilt. Design of the Louis XV. period. In three tiers, with mirrors at back of shelves.
Height, 36 inches.

917—CANDLE SCONCE *Eugene Glaeser*
135.⁰⁰ English. Nineteenth Century. Wall sconce with two branches for candles. Adam design in green and gold. Wedgwood cameo medallion inserted. "Nymph Carrying Basket of Flowers."
Length, 39 inches.

918—GIRANDOLE *Mrs. Geo. Arents Jr.*
83.⁰⁰ English. Eighteenth Century. Carved and gilt hang-



917

923
696
998

918

ADAM SIDE-TABLE, GIRANDOLE AND OTHER OBJECTS.

ing girandole, Adam period, fitted for two candles, with old Wedgwood plaque inserted. Subject of Plaque, "Cupid Sharpening His Arrows."

Length, 41 inches.

Mrs. A. Carpenter

919—MIRROR

22.50 Venetian. Seventeenth Century. Octagonal, in old Venetian mirror and glass frame.

Diameter, 9½ inches.

H. J. Herwig

920—MIRROR

22.50 English. Eighteenth Century. Circular mirror, decorated with concavities. Chestnut frame.

Diameter, 13½ inches.

C. H. McCutchen

921—MIRROR

12.50 Italian. Seventeenth Century. Old moulded walnut frame of bold design.

19 inches by 17½ inches.

922—MIRROR

20.50 Italian. Seventeenth Century. Square mirror in tortoise-shell and ebony frame.

30 inches by 17 inches.

923—MIRROR

53.00 English. Eighteenth Century. Circular mirror with concavities cut in surface and arranged in form of circle. Gilt frame of rococo design.

Diameter of Glass, 15½ inches.

J. N. Haven

924—MIRROR

92.50 English. Eighteenth Century. Mahogany and gilt frame of Chippendale period. New glass.

Height, 32½ inches; width, 18½ inches.

Mrs. Henry H. Pomroy

925—MIRROR

52.50 Italian. Seventeenth Century. Carved wood and gilt baroque design of cherubs. Original gilding.

22 inches.

926—MIRROR

25.00

English. Eighteenth Century. Walnut with gilt ornamentation. Mirror of later period.

Height, 29 inches; width, 17½ inches.

927—HANGING MIRROR

27.00

Dutch. Eighteenth Century. Shaped walnut in original Vauxhall bevelled glass in two sections.

Length, 34 inches; width 18½ inches.

928—MIRROR

35.00

Italian. Eighteenth Century. Mantel mirror in carved and gilt wood frame divided into five compartments. Mirror in centre. Blue and white Chinese porcelain (Kang-he period), plates set as medallions on either side and outer compartments with modern colored prints.

Length, 42 inches; width, 9½ inches.

929—MIRROR

70.00

English. Eighteenth Century. Mantel mirror in carved wood, gilt. Divided into three compartments with cornice over frieze ornamented with reliefs of "Venus and Cupid" and "Hercules and Omphale."

Length, 59 inches; height, 24 inches.

930—MIRROR

50.00

English. Eighteenth Century. Convex mirror, carved and gilt wood frame with gilt balls and black inner rim.

Diameter, 22 inches.

931—MIRROR

50.00

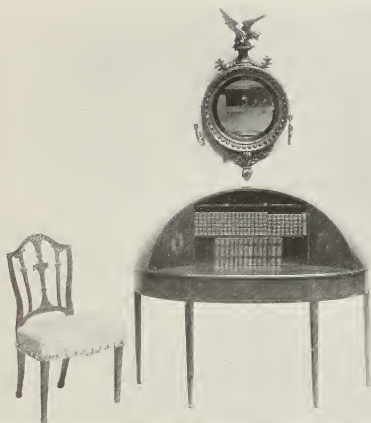
American. Eighteenth Century. Colonial period, painted and bevelled edge "Liberty" mirror. Carved and gilt wood frame with "Ball" frieze.

Height, 34½ inches; width, 15 inches.

932—MIRROR

65.00

English. Eighteenth Century. Gilt hanging mirror.



947

933

999

EARLY ENGLISH FURNITURE.

Bevelled glass in two divisions. Beaded cornice and pilasters. Modern glass.

Height, 37 inches; width, 16½ inches.

933—MIRROR

English. Eighteenth Century. Convex mirror. Carved and gilt wood frame surmounted by eagle with two branches for candles. Original condition.

Length, 45 inches; Mirror Frame, diameter, 22 inches.

934—MIRROR

English. Eighteenth Century. Convex mirror. Carved and gilt wood frame, surmounted by eagle. Has been regilt.

Height, 45 inches; Mirror, diameter, 22 inches.

935—TOILET GLASS

English. Eighteenth Century. Swinging oval glass. Mahogany frame and stand inlaid with satinwood. Swell front with three drawers.

Width, 24 inches; height, 17½ inches.

936—MIRROR

French. Seventeenth Century. Mantel mirror in three compartments with elaborately carved wood and gilt frame of the Louis XIV. period. Glass has been re-silvered but frame is in original condition.

Width, 53 inches; height, 52 inches.

937—STOOL

English. Eighteenth Century. Black and gold lacquered work. Painted with floral design. Modern green covering.

Square, 17 inches; height, 18 inches.

938—STOOL

English. Eighteenth Century. Mahogany carved in Chinese design. Cover of old English needlework dated 1762. An excellent example of Thomas Chippendale's own workmanship.

Width, 17 inches; height, 15 inches.

Eugene Glanzer Co

W. P. Douglass

Mrs. F. L. Kellogg

A. L. Norrie

Miss Elsie de Wolfe

G. Harrington Curtis

939—WINDSOR SETTEE

165.00

English. Eighteenth Century. Thomas Chippendale. Richly carved mahogany on ball and claw feet. Apparently reconstructed at some later period but a very notable piece. Upholstered in modern silk brocade.

38 inches by 15 inches by 18 inches.

Mrs. H. L. Eno

940—ARM-CHAIR

25.00

American. Nineteenth Century. Rush-seat arm-chair with turned rails painted.

Height, 48 inches; 22½ inches wide.

H. E. Bailey

941—ARM-CHAIR

60.00

American. Nineteenth Century. Windsor arm-chair in hickory wood.

Height, 38 inches; width, 23 inches.

Eugene Glanzer Co

942—ARM-CHAIR

70.00

American. Nineteenth Century. Windsor arm-chair in hickory wood.

Height, 37 inches; width, 22 inches.

943—CHAIR

20.00

American. Nineteenth Century. Windsor chair painted white.

Height, 38 inches; width, 16 inches.

Mrs. Jas. M. Lawton

944—ARM-CHAIR

52.00

American. Nineteenth Century. Windsor arm-chair in hickory painted white.

Height, 35½ inches; width, 23 inches.

945—ARM-CHAIR

75.00

American. Nineteenth Century. Windsor arm-chair in hickory wood.

Height, 39 inches; width, 26 inches.

C. E. Chapman

946—CHAIR

145.00

English. Eighteenth Century. Carved mahogany with oval back embodying Hepplewhite's favorite Prince of Wales' feathers and characteristic straight

G. W. Harrington Curtis



984

946

1017

SHERATON AND OTHER EARLY ENGLISH FURNITURE.

legs. A genuine Hepplewhite piece. Seat in modern leather.

Height, 38 inches; width, 20 inches.

947—CHAIR

Mrs. A. N. Hayes

English. Eighteenth Century. Hepplewhite carved mahogany. Semi-shield-shaped back with exceptionally fine acanthus-leaf carving to splat.

Height, 37 inches; width, 21 inches.

948—CHAIR

G. Harrington Curtis

English. Eighteenth Century. Chippendale period mahogany, carved. Splat of interlaced scroll design. Square legs and front seat-rail with carving of later period. Loose seat covered in modern leather.

Height, 37 inches; width 22 inches.

949—CHAIR

English. Eighteenth Century. Mahogany. Thomas Chippendale, of his Gothic period. Straight legs. Seat upholstered in modern leather.

950—CHAIR

Eng. Glaenger Co.

English. Eighteenth Century. Hepplewhite, mahogany, inlaid with satinwood. Seat in silk brocade.

951—ARM-CHAIR

English. Eighteenth Century. Hepplewhite period satinwood. Cane seat and back. In original condition.

Height, 35 inches; width, 72 inches.

952—ARM-CHAIR

C. N. McCutchen

English. Eighteenth Century. Painted on white ground with Cupid and garlands and floral wreaths. Cane seat gilded. An exceptionally fine example of the painted work of A. Hepplewhite.

Height, 36½ inches; width, 20 inches.

953—ARM-CHAIR

260.00

English. Eighteenth Century. Painted satinwood by A. Hepplewhite. Shield-shaped back with vase design and Prince of Wales' feathers. Upholstered in modern embroidered silk.

Eng. Glanzer Co.

Height, 37 inches; width, 22 inches.

954—ARM-CHAIR

310.00

English. Eighteenth Century. Transitional Chippendale period, mahogany, with carved upright slats and square legs. Upholstered with needlework cover. Came from the Shakespeare Inn, Stratford.

G. Warrington Curtis

Height, 36 inches; width, 24 inches.

955—ARM-CHAIR

130.00

English. Nineteenth Century. Mahogany, inlaid with painted satinwood. Sheraton design. Upholstered in striped cut velvet.

G. W. McBratton

Height, 35 inches; width, 23 inches.

956—ARM-CHAIR

150.00

English. Eighteenth Century. Thomas Chippendale, mahogany. Back of so-called "bamboo work" in geometrical pattern. Straight and shaped legs as clustered reeds. Upholstered in modern leather. Indubitably a specimen, and an exceptionally fine one, of Chippendale's own work.

Height, 36 inches; width, 25 inches.

957—ARM-CHAIR

125.00

English. Eighteenth Century. A. Hepplewhite. Mahogany with shield-shaped back and straight legs. Loose seat upholstered in modern leather.

F. Hermann

Height, 36 inches; width, 23 inches.

958—CHAIR

100.00

English. Eighteenth Century. Thomas Chippendale. Mahogany. Back of "ladder" form with pierced design. Straight square legs. Upholstered in modern velvet.

Mrs. L. H. Bosworth

Height, 39 inches; width, 24 inches.

959—CHAIR

Queen Anne. Eighteenth Century. Mahogany. Characteristic shaped back of the period with carved shell ornament. Upholstered in modern crimson silk damask.

Mrs. Alice L. Ward

960—CHAIR

English. Eighteenth Century. Thomas Chippendale. Mahogany. Pierced and carved splat cabriole legs with acanthus-leaf and French foot. Upholstered in modern cut velvet.

Height, 42 inches; width, 21 inches.

J. Hermann

961—CHAIR

English. Eighteenth Century. Thomas Chippendale. Mahogany, carved with splat of interlaced scroll design and cabriole legs. Seat upholstered in modern leather.

Height, 38 inches; width, 23 inches.

G. R. McCutchen

962—ARM-CHAIR

English. Seventeenth Century. Wing arm-chair. Frame of walnut with duck-bill feet and turned rails and stretcher. Upholstered back and arms and wings. Upholstered in modern tapestry.

Height, 47 inches; width, 35 inches.

L. J. Franke

963—WINE-COOLER

English. Eighteenth Century. Chippendale period. Mahogany of octagonal form on cabriole legs, with drawer. Has been fitted with lining as jardinière.

Height, 19 inches; diameter, 11 inches.

Mrs. Robert MacLay

964—TABLE

English. Eighteenth Century. Pembroke double drop-leaf table in mahogany, taper fluted legs ending in spade feet and one drawer. Sheraton period.

Top, 33 inches by 17 inches; height, 28 inches.

G. Harrington Curtis

965—SPECIMEN-TABLE

165.00

English. Eighteenth Century. Shaped top and stretcher, finished in black and gold lacquered work of Chinese design.

Top, 17 inches square; height, 27½ inches.

966—TABLE

180.00

English. Eighteenth Century. Thomas Sheraton. Oval-topped table in mahogany on four fluted taper legs, with carved rosettes in upper panels. Shaped stretcher and one drawer. Original condition.

Top 25 inches by 17½ inches; height, 29½ inches.

967—TABLE

100.00

English. Nineteenth Century. Oval occasional table in rosewood inlaid with light-colored mahogany. Pillar support and tripod feet. An early Nineteenth Century example of the first use of rosewood.

Top, 18 inches by 14¾ inches; height, 28 inches.

968—TABLE

185.00

English. Eighteenth Century. Satinwood inlaid with tulipwood. Octagonal top on shaped tripod legs and vase-shaped centre support.

Top, 19 inches; height, 30 inches.

969—TABLE

300.00

English. Eighteenth Century. Shaped-top table in West India satinwood. Inlaid with mahogany and colored hollywood. Painting of trophy and floral wreath of later period. Taper legs and spade-shaped castors.

Height, 28 inches; diameter, 26 inches.

970—SMALL TABLE

200.00

Painted decoration.

971—"BREAKFAST-IN-BED"

200.00

English. Eighteenth Century. Chippendale period. Mahogany. One drawer and carrying handle at side.

18 inches by 13 inches by 27 inches.

972—"BREAKFAST-IN-BED"

Miss A. R. Hayes

English. Eighteenth Century. Thomas Chippendale. Mahogany. Cabriole legs. One drawer and handle for carrying. Original brass handle to drawer. An excellent example of these scarce reminders of the luxurious habits of the Eighteenth Century.

20 inches by 13 inches by 29 inches.

973—TABLE

E. V. McEntchen

English. Nineteenth Century. Satinwood inlaid with kingwood. Shaped top with a pierced brass rail. Lyre-shaped legs with brass mounts.

Height, 29 inches; width, 25 inches.

974—FIRE-SCREEN

E. Varrington Curtis

English. Eighteenth Century. Mahogany pole-screen. Oval framed screen with panel of English embroidery in silk, "Flowers." Fluted pillar on carved tripod feet. Acanthus-leaf design. From Starbuck-Macy Collection.

Height, 58½ inches.

975—CABINET

E. V. McEntchen

English. Eighteenth Century. Satinwood "specimen cabinet." Inlaid with tulipwood. Taper legs and shaped stretcher. Glass top and sides with one drawer.

Height, 30 inches; width, 14 inches.

976—REVOLVING BOOKCASE

Eng. Glaeszer & Co.

English. Nineteenth Century. Satinwood, inlaid and gilt. Modern.

Height, 28 inches; width, 25 inches.

977—FIRE-SCREEN

Mr. E. Bailey

English. Eighteenth Century. Mahogany frame and stand. Carved with rosettes and duck-bill feet. Screen of modern silk.

Height, 38½ inches; width, 21 inches.

978—CELLARET

Mrs Robert MacLay

115.⁰⁰

English. Eighteenth Century. A. Hepplewhite. Satinwood inlaid. Ivory knob to lid and brass lifting rings at side. Stands on four taper legs. Fitted with lead-lined compartments for bottles. No more excellent example than this of the decorative beauty of satinwood or of the value of carefully studied proportion in furniture could well be imagined.

Height, 29 inches; diameter, 15½ inches.

979—FIRE-SCREEN

Mrs. R. H. Crocker

95.⁰⁰

English. Eighteenth Century. Screen of octagonal shape. Stand and panel of screen lacquered in black and gold. Painted panel of flowers forming screen.

Height, 56 inches.

980—WORK-TABLE

J. Hermann

53.⁰⁰

English. Eighteenth Century. Oval-shaped, of mahogany, inlaid with bands of satinwood and etched inlay. New fittings.

21½ inches by 15½ inches by 29½ inches.

981—CARD-TABLE

E. R. McButcher

215.⁰⁰

English. Nineteenth Century. Envelope flat-top table in mahogany inlaid with etched holly and satinwood. Hepplewhite design.

21 inches square when closed; height, 31 inches.

982—DUMB-WAITER

Mrs R. H. Crocker

410.⁰⁰

English. Eighteenth Century. Thomas Chippendale. Three-tier circular tray dumb-waiter in mahogany, carved. Central pillar fluted and ending in tripod of carved acanthus-leaf design with ball and claw feet. Trays have carved gadrooned edges. An exquisite example of Chippendale at his very best. In original condition.

Height, 41 inches; Bottom Tray, diameter, 23 inches.

983—LAMP-STAND

English. Nineteenth Century. Chippendale design.

150.⁰⁰ Mahogany, carved, with tripod base.

Height, 44 inches.

984—FIRE-SCREEN

English. Eighteenth Century. Shield-shaped screen in carved mahogany frame, with embroidery "Rape of Proserpine" on brass pole, with mahogany tripod stand, having acanthus-leaf carving and "duck-bill" feet.

170.⁰⁰

Screen, 32 inches by 25 inches.

985—CANDLE-STAND

English. Eighteenth Century. Black and gilt lacquer. Base of Empire design on claw feet.

35.⁰⁰

Height, 42 inches.

986—CARD-TABLE

English. Eighteenth Century. Thomas Sheraton. Mahogany inlaid with satinwood. Inner surface inlaid, on four taper legs. In original condition.

180.⁰⁰

Width, $35\frac{3}{4}$ inches; height, $29\frac{1}{2}$ inches.

987—FIRE-SCREEN

English. Eighteenth Century. Mahogany pole-screen, on three legs, of tripod form. The lower portion of the pole is of shaped design, the tripod legs ending in plain spoon feet. The upper portion is a later addition but the screen itself, a painting on canvas of a flower subject, is probably of the same date as the stand. The picture-frame is comparatively modern, as are the brass mounts.

220.⁰⁰

Height, 66 inches.

988—DRESSING-TABLE

American. Eighteenth Century. Mahogany, on cabriole legs, with "Dutch" foot. Three drawers, one long and two small. Inscription on back, "A. Wood,

125.⁰⁰

G. Harrington Curtis

L. E. Franke

J. R. Haven

L. Hermann

Mrs. R. H. Crocker

A. C. Hencken

1775." A good example of real Colonial workmanship.

32 inches by 19 inches; height, 30½ inches.

989—FIRE-SCREEN

English. Seventeenth and Eighteenth Centuries. Frame of mahogany with grooved uprights ending in "Acorn" finials, screen of Mortlake tapestry design. Floral wreath on brown ground. The tapestry dates from the ante-Restoration period of the Mortlake works, but the screen is of early Eighteenth Century date. In exceptional condition.

110.00

Height, 43 inches; width, 25 inches.

990—SCREEN

English. Eighteenth Century. Three-fold screen in old Spanish leather.

153.00

Height, 52 inches.

991—CABINET

English. Nineteenth Century. Satinwood painted in floral designs and inlaid. Centre arched recess, two side cupboards. One drawer.

160.00

Height, 47 inches; width, 24 inches.

992—CABINET

English. Nineteenth Century. Upright cabinet. Satinwood inlaid with tulipwood and painted. Three drawers with painted medallions of classic heads. Two shelves in upper portion. Taper legs with shade feet.

490.00

Height, 62 inches; width, 18½ inches.

993—CARD-TABLE

English. Eighteenth Century. Top painted decoration of Cupids and festoons. Front with wreaths and medallions. Turned legs.

105.00

Height, 29 inches; width, 36 inches.

994—CARD-TABLE

English. Eighteenth Century. Satinwood, painted. Top with roses and foliage, front with festoons (pos-

200.00

sibly a later addition). The top is an example of remarkable graining.

Width, 36½ inches; height, 29½ inches.

995—ENCOIGNEUR

F. Hermann

90.00 English. Eighteenth Century. Adam period. Satinwood inlaid with neo-classic design. Glass front, fitted with shelves.

Height, 42½ inches.

996—CABINET

Mrs J. H. Crocker

95.00 English. Nineteenth Century. Mahogany with painted decorations, shaped front, drawer and cupboard.

Height, 37½ inches; width, 30 inches; depth, 14 inches.

997—TABLE

C. R. McCutchen

165.00 English. Eighteenth Century. Adam period. Satinwood inlaid. Semi-circular top, inlaid with bold arabesque design. Four taper legs with spade-shaped feet. Semi-circular-shaped stretcher finished with vase-shaped finial.

Width, 46 inches.

998—SIDE-TABLE

J. R. Haven

300.00 English. Eighteenth Century. Adam period. Solid mahogany, shaped top. Lower portion and legs in white, with relief decorations in gilt of Bacchanalian trophies and festoons. Fluted legs ending in spade-shaped feet. A fine old piece, repainted.

Length, 52 inches; depth, 26½ inches; height, 33½ inches.

999—WRITING TABLE AND BOOKCASE

G. Warrington Carter

2200.00 English. Eighteenth Century. A. Hepplewhite. Satinwood, inlaid with bands of harewood and green holly. Formed as a double oval, on four taper legs. The upper portion is fitted with shelves for books in the centre, having triangular-shaped cupboards on either side. The lower portion is fitted with three drawers. The proportion, the grace of line, the reticence and

5.00-998 A - Cover - J. R. Haven

grace of ornamentation combine to assign this charming piece to Hepplewhite's very best period. It is an exceptional piece and absolutely in its original condition.

Height, 47 inches; width, 58 inches.

999—"A"—A SMALL COLLECTION OF BOOKS

G. Warrington Curtis
Suitable for inclusion in lot No. 999. Consists of 45 volumes. The Works of Dante (1 vol.), Fielding (14 vols.), Lady Mary Montagu (1 vol.), Fenelon (2 vols.), The Spectator (8 vols.), Poetry (1 vol.), Elegant Extracts (18 vols.). Mostly small 8vo., full Russia gilt, extra. Various dates.

50.⁰⁰

1000—LIBRARY CUPBOARD

Mrs. Elsie de Wolfe
English. Eighteenth Century. Mahogany inlaid. Swell front, designed as a three-tier bookcase with "false front" books. An interesting old piece in original condition.

258.⁰⁰

Width, 44 inches; height, 31½ inches.

1001—TABLE

C. B. E. Griffith
English. Seventeenth Century. William and Mary period walnut on six turned legs, with shaped stretchers and three drawers.

105.⁰⁰

Length, 36 inches; height, 32½ inches; width, 20 inches.

1002—BOOKCASE

C. T. Crocker
Italian. Nineteenth Century. Walnut cabinet or bookcase designed by Angelo del Nero. Four painted panels from an old ceiling painted by Zuccari. Carved pilasters of Italian work of the Sixteenth Century.

190.⁰⁰

Width, 37 inches; height, 28 inches.

1003—PEDESTAL

F. B. Harrison
Carved and gilded wood, square form. By Cortier & Co.

22.⁰⁰

1004—BRIC-À-BRAC CABINET

Mrs. Mygatt
Mahogany. Glass front and sides.

120.⁰⁰

1005—ARM-CHAIR

English. Eighteenth Century. Chippendale period. Wing arm-chair, upholstered back, arms and wings. Mahogany frame with ball and claw feet. Upholstered with loose squab cushion, in modern silk brocade.

L. J. Franke

1006—SETTEE

English. Eighteenth Century. A. Hepplewhite. Gold and white upholstered in silk brocade. Two arms and six legs. One of Hepplewhite's French (Louis XVI. style) designs, in original condition.

Mrs. Elsie de Wolfe

Length, 57 inches; depth, 17 inches.

1007—SETTEE

English. Eighteenth Century. A. Hepplewhite. Mahogany settee with caned seat and upholstered back. Eight legs, tapering to spade-shaped feet and castors. Painted decoration of neo-classic or Pompeian design. In absolutely original condition.

G. Warrington Curtis

Length, 78½ inches; depth, 39 inches.

1008—SETTEE

English. Eighteenth Century. Thomas Chippendale. Mahogany, Chinese design frame, upholstered back and seat, in modern striped silk covering. Original condition. A very exceptional piece.

u n h

Length, 65 inches; depth, 29 inches.

1009—CONSOLE-TABLE

English. Eighteenth Century. Adam design with carved ram's head supports in gold and white. A fine genuine old piece, but has been repainted.

W. P. Douglas

Height, 30 inches; width, 24 inches.

1010—TABLE

Italian. Eighteenth Century. Rosewood and mahogany inlaid with holly, in elaborate arabesque design. On four taper legs. Top raises. Interior has been

Mrs. A. Prichard

converted into a jewel receptable in compartments lined with white velvet.

Length, 26 inches; height, 30 inches; width, 18 inches.

1011—TABLE

95.00 English. Eighteenth Century. Chippendale period. Solid mahogany top with falling top; on four cabriole legs with ball and claw feet.

51 inches by 47 inches when extended.

1012—TABLE

165.00 English. Eighteenth Century. Sheraton period. Solid mahogany inlaid with broad band of satinwood. Two drop leaves; on six taper legs arranged to extend.

Top, 59½ inches by 57 inches; height, 29 inches.

1013—CHEST DRAWERS

100.00 American. Eighteenth Century. Swell front chest of drawers. Mahogany, inlaid with fine lines and shields of holly around key-hole. Original brass drop handles. A favorable example of so-called "Colonial" (about 1780) manufacture.

Height, 37 inches; width, 42 inches.

1014—CHEST DRAWERS

100.00 American. Eighteenth Century. Swell front. Chest drawers in mahogany inlaid with satin and holly woods. Four drawers. Handles of later period.

Width, 41 inches; height, 37½ inches.

1015—CHINA CABINET

260.00 English. Nineteenth Century. Adam design in mahogany and satinwood. Carved and inlaid. Pedimented top. Glazed doors, with elaborately carved fronts. Shaped stretcher and taper legs. Two drawers.

Height, 74½ inches; width, 36 inches.

1016—CHINA CABINET

195.00 English. Eighteenth Century. Thomas Chippendale. Mahogany, Chinese design. Single door glazed in geo-

metrical design. Fretwork frieze with carved and fretwork pediment. Fretwork stretcher. The stand is probably of a later period. From Lord Henry Thynne's collection at Muntham Court.

Height, 89 inches; width 28½ inches.

1017—ESCRITTOIRE BOOKCASE

Mrs. H. L. Enos

550.00 English. Eighteenth Century. By Sheraton. In satinwood inlaid with tulip and Amboyna woods. Two glazed doors with cupboard under deep drawer, which is fitted with sliding cover compartments. Characteristic piece of genuine Sheraton.

Height, 76½ inches; width, 36 inches.

1018—SPINET

Tracy Dove

150.00 English. Eighteenth Century. West Indian satinwood inlaid with broad bands of mahogany, bordered with inlay of colored boxwood and ebony. Square shape, with taper legs on castors. By William Edwards, of Budge Road, Lambeth. An exceptionally beautiful example.

Length, 64 inches; depth, 23 inches; height, 34 inches.

1019—SIDEBOARD

Mrs. Robert Macdonald

500.00 English. Eighteenth Century. A. Hepplewhite. Mahogany, inlaid with stained and etched woods. Broad satinwood etched border round top. Serpentine swell front in three divisions. Three drawers and wine cellaret. On six legs ending in spade feet. Brass ring handles of later date. A very admirable example of Hepplewhite's more elaborate work, probably executed by him under the direction of the Adam brothers.

Length, 72½ inches; depth, 25 inches; height, 35 inches.

1020—BOOKCASE

Mrs. Cook

130.00 English. Eighteenth Century. Later Eighteenth or early Nineteenth Century. Curley maple. Divided into three compartments by turned pillars. Doors glazed in diamond pattern.

Width, 72½ inches; height, 36 inches.

1021—ESCRITTOIRE BOOKCASE

Geo. Aunts Jr.

English. Eighteenth Century. A. Hepplewhite. Satinwood inlaid with mahogany and other woods. The lower portion is a swell front with desk and three drawers beneath. The upper or bookcase portion is a break front, divided into three compartments, with glazed doors, the panes of a gracefully interlaced design, the frame-work gilt, with inlaid centres. The frieze inlaid with harewood and holly in a design of military trophies. The cornice is also inlaid. The front and top of the lower portion is elaborately inlaid with etched and colored woods in a design of vases and fan-ovals. The desk is fitted with drawers and pigeonholes, the fronts inlaid, those of the three centre drawers in a design of the Royal Arms of Great Britain when these quartered the Lilies of France. The original drop handles are of brass, the plates in a stamped Adam-like design of classic medallions and festoons. This is one of the most important examples of Hepplewhite's inlaid satinwood ever brought to the country. It was very evidently made to the design and under the superintendence of the Adam brothers, probably for some nobleman holding the office of Secretary of State or War. The inlay, both as regards design and technical skill in execution, is worthy the closest attention. A notably fine and representative piece.

Height, 97 inches; width, 52 inches; depth, 19 inches.

1022—ESCRITTOIRE

G. R. MacIntosh

Dutch. Eighteenth Century. Upright fall front desk in mahogany with marquetry inlay of colored woods. Desk fitted with drawers and pigeonholes. Lower part arranged as cupboard. Ormolu mounts, handles and escutcheons. Tray top and taper legs.

Height, 58½ inches; width, 30 inches; depth, 17 inches.

1023—ESCRITTOIRE BOOKCASE

W. E. Bailey

English. Eighteenth Century. Fall front desk with



bookcase over, in mahogany. Two doors glazed with figure-of-eight design, panes with brass meeting rail. Dentilled cornice over fretwork frieze. Square legs with Chinese fret and shelf beneath desk. An old piece with later additions.

Height, 79 inches; width, 30½ inches.

1024—HIGH-BOY

American. Eighteenth Century. Mahogany. Voluted pediment and bold carving to fronts of centre drawers.

335.00 Ten drawers standing on four cabriole legs with ball and claw feet. Old brass handles. Slightly restored, but a genuine piece of Colonial (1760) workmanship.

Height, 86½ inches; width, 40 inches.

1025—ESCRITOIRE BOOKCASE

English. Eighteenth Century. Thomas Sheraton. Fall front desk with bookcase over. Mahogany, elaborately inlaid. Tulip, satin and king woods, with etched designs. Two doors glazed in urn-shaped scroll tracery, inlaid. Shaped cornice inlaid with classic scene in various woods. Knee-hole and two drawers under desk. Straight legs and spade feet. Brass drop-handles. A notable piece of exceptional interest. Original condition.

Height, 81 inches; width, 37½ inches.

1026—ESCRITOIRE BOOKCASE

English. Eighteenth Century. Late Sheraton period. Mahogany inlaid with satinwood lines, shaped cornice with turned vases or finials. Desk portion fitted with pigeonholes and drawers. Bookcase glazed in diamond-shape panes. Modern brass handles.

200.00

Height, 76 inches; width, 42 inches.

1027—CHINA CABINET

English. Eighteenth Century. China cabinet in mahogany with tulipwood inlay. Door reaching to floor, glazed, with boldly flowing line of tracery, inlaid with lines of tulipwood. Deep cornice dentilled

300.00

over frieze with inlaid panel of etched tulipwood. Shaped base and fitted with five shaped shelves. Three locks and escutcheons to doors. These so-called "show-cases" are very unusual. As a rule they were built into the side of the room. This is in most exceptional condition.

Height, 75 inches; width, 33½ inches; depth, 15 inches.

1028—ESCRITOIRE BOOKCASE

Mrs. W. Brwell

170.00

English. Eighteenth Century. Fall front desk with bookcase over, in mahogany, inlaid with satinwood line. Bookcase has two doors glazed with diamond-shaped panes, and cornice over fretwork frieze. Three drawers below desk. Probably by Thomas Shearer.

Height, 80 inches; width, 40 inches.

1029—CLOCK

C. E. Chapman

180.00

English. Eighteenth Century. Tall case, mahogany inlaid. Painted dial and works by John P. Scott, of Paisley.

Height, 83 inches; width, 19 inches.

1030—CORNER CHINA CABINET

M. P. Douglass

135.00

English. Eighteenth Century. Chippendale period. Mahogany inlaid. Doors glazed in diamond and square shaped panes. Upper portion has four shelves. Cupboard with inlaid doors beneath. Finished at top with deep dentilled cornice.

Height, 104 inches; width, 48 inches.

1031—LINEN PRESS

Mrs. Cook

130.00

English. Eighteenth Century. Mahogany inlaid with satinwood lines. Surmounted by dentilled and inlaid cornice and with shaped feet. Upper part fitted with two doors with three drawers underneath. Wardrobe portion fitted with trays and shelves. Brass handles of later period.

Height, 91 inches; width, 47 inches; depth, 23 inches.

1032—BEDSTEAD

English. Eighteenth Century. Four-post bedstead in mahogany. Fluted posts and ornamented brass finials. Shaped head.

Height, 68 inches; length, 79 inches; width, 60 inches.

1033—PAIR GLASS PANELS

Swiss. Eighteenth Century. Pair casement windows formed of twenty-one old bull's-eyes of Swiss glass. Two pieces.

Glass, 31 inches by 15½ inches.

1034—GLASS PANEL

Swiss. Eighteenth Century. Casement window formed of twelve old bull's-eyes and five old Swiss "marriage glasses" engraved in intaglio, dated from 1778 to 1799.

Glass, 31 inches by 15½ inches.

1035—GLASS PANEL

Swiss. Eighteenth Century. Casement window formed of ten old bull's-eyes and five old Swiss "marriage glasses" engraved in intaglio, dated from 1760 to 1795.

Glass, 31 inches by 15½ inches.

1036—GLASS PANEL

Swiss. Sixteenth to Eighteenth Century. Casement window formed of seventeen old bull's-eyes with three panels of painted Swiss glass, inserted, two of armorial bearings in *grisaille*, one of "The Visitation," painted in color.

Glass, 31 inches by 15½ inches.

1037—GLASS PANEL

Swiss. Sixteenth to Eighteenth Century. Casement window formed of twenty old bull's-eyes and medallion (7½ inches diameter) of painted glass, "Madonna and Child with Angel."

Glass, 31 inches by 15½ inches.

260.00 - 1032 A - Rug

L. H. McCrete

1038—FENDER

F. B. Harrison

47.⁵⁰

English. Eighteenth Century. Pierced and engraved brass fender. Grape-vine pattern on three brass claw feet.

Length, 37 inches; height, 9 inches.

1039—FIRE-GRATE

170.⁰⁰

English. Nineteenth Century. Iron, steel and brass in Adam design. Pierced brass front, with brass vases and cast-iron fire-back.

Width, 30½ inches; height, 10 inches.

1039—"A"—SMALL BRASS STAND

17.⁵⁰

Wrought-iron legs and under brace.

G. M. Williams

1040—SCREEN

10.⁰⁰

Japanese. Eighteenth Century. A two-fold paper screen painted with design of sage and boy.

Height, 5 feet 8 inches; width, 4 feet 6 inches.

Mrs. Jas. M. Lawton

AMERICAN ART ASSOCIATION,

Managers.

THOMAS E. KIRBY,

Auctioneer.